A VINDICATION.

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A VINDICATION

OF THE

DECORATED POTTERY

OF JAPAN

BY

JAMES L. BOWES

His Imperial Majesty's Honorary Consul for Japan at Liverpool

AUTHOR OF

"Japanese Marks and Seals"

"Japanese Enamels"

"Japanese Pottery"

and Joint Author of "Keramic Art of Japan"

&c.

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A TEA CLUB.

THE following letter, written in reply to an anonymous article referring to my book, *Japanese Pottery*, which appeared in the New York *Nation* and the *Evening Post*, has called forth three, or more perhaps, for aught I know, lengthy letters from Professor MORSE on the same subject.

My reply to the original article was refused admission into the columns of the journals named, although the work had not been sent to either of them for review. English literary journals decline, for obvious reasons, to admit notices, by anonymous writers, of works which have not been sent to them for review, but the custom in America appears to differ in this, as well as in another respect; for in this country, the conductors willingly allow an author to reply to such an attack as that to which I refer, especially when it is couched in language so temperate as that employed by me, in answer to an article which carried its own condemnation in its tone. The *Nation*, however, whilst excluding my letter, readily and politely enough accepted a series of paid advertisements giving the opinions expressed about my work by English journals, and, for a sufficient consideration, afforded them a prominent position. The editor of the *Evening Post* also refused insertion of the reply, and I venture to refer him for his future guidance to the words which Mr. BIGELOW recently used with reference to his predecessor WILLIAM CULLEN BRYANT: "He never could be beguiled into personal controversy, insisting that every line of a newspaper belonged to the public that paid for it, and could not honestly be perverted to the

gratification of the vanity, or spite, or self-sufficiency of its editors," under which denomination I imagine such writers as the author of the notice in question would come in America, as they certainly would in England.

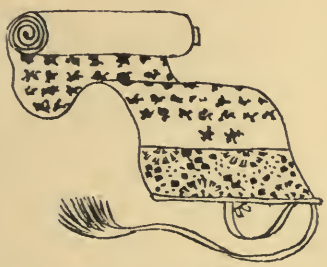
The name of the writer of the anonymous review has not been disclosed, nor am I in a position to declare it. Professor MORSE refers in his letters to it in a way that would suggest that it was the work of another hand, but the unbecoming language, common to all the articles, leads one to suppose that the whole of the attacks upon my work, and upon myself personally, proceed from the same pen. And, further, the criticisms in the original article are repeated in the later ones.

Although aware that my reply had been refused insertion by the papers named, and that I had, in consequence, found it necessary to issue it as a circular, Professor MORSE condescended to write to the *Boston Transcript* of my reply as "having lurked about in the form of a circular," etc. And here I must express my grateful acknowledgments to the *Transcript* and *Boston Herald* (and to the New York *Studio* also, for I understand this journal gave a place to my reply), for having proved their desire for fairplay by inserting my letter which the newspapers I have named had endeavoured to burke.

I would that I could dismiss any further reference to the tone employed by Professor MORSE in his letter, for I consider the personal aspect of the subject altogether subsidiary to the larger question of the right appreciation of the Keramic Art of Japan. But I find it impossible to avoid mentioning the following sentence in Mr. MORSE's letter to the *Transcript* with reference to mine: "In the circular now issued by him he leaves out all reference to the *Herald*, and mendaciously attributes the article quoted as being directed against my illustrated article on 'Old Satsuma,' which appeared in *Harpers' Magazine* for September, 1888." This refers to the article from the *Japan Mail*, which I gave in my book, page 552, and reprint at the close of these pages. What I said was this, "The *Boston Herald*, referring to our criticisms of Professor

Morse's article on Old Satsuma," &c., and I believe that I am correct in saying that Mr. Morse has written only one paper on Old Satsuma, and that it was printed in *Harpers' Magazine* for September, 1888.

Other remarks of a similar character might be commented upon, but they may be more conveniently referred to in the Notes; these will afford an idea of the feeling in which Professor Morse has approached and treated a subject which is one that should be dealt with in the spirit so well set forth by the *Athenæum* in its preface to a highly eulogistic notice of Professor Whitney's *The Century Dictionary:* "If we could condescend to be unfair, we might base a slashing attack on the instances of omission or error we have collected; but unprejudiced experts know perfectly well that a few dozen—or a few hundred—blemishes in a large dictionary only prove that lexicography has not yet got very near to perfection; while it is improbable that it ever will get near enough to escape false inferences of the captious."



THE MAKIMONO—EMBLEMATICAL OF WISDOM.

The Letter referred to in the foregoing remarks.

I beg that you will acquit me of any desire to remark upon the tone of the review of *Japanese Pottery* which appeared in your Journal, but I venture to hope that I may be permitted to point out that the main object of the work is to make clear the distinction between the three principal branches of the industry, namely, the Undecorated, the Decorated, and the Export wares, to assign to each its fair share of

commendation, and to treat them in such a manner as may make them useful to the potters of other nations.

I am aware that the rude objects which come within the first category have exercised a strange and, to others besides myself, an unaccountable fascination over the minds of certain American collectors, who have become so absorbed in the contemplation of these early *chajin* wares that they are apparently unable to see any beauty in the artistic works produced during the past two centuries, when Japan, secure in peace and closed to foreign influence, under the able rule of the great Tokugawa family, made such wonderful advances in every branch of art. I have expressed my own opinion on this matter very clearly in my work, endeavouring, by illustration and description, to prove my position, and I am glad to find my views fully confirmed by an authority to which even Professor MORSE, the High Priest of the curious cult to which I have referred, will acknowledge that even he must defer on this question.

I refer to Captain BRINKLEY, in whose Journal, *The Japan Mail*, I find a very plainly worded criticism of the pretensions advanced by the Professor in his well-known article in *Harpers' Magazine* upon 'Old Satsuma.' The article appeared to me to be in the highest degree fallacious, but in dealing with it in my work I combated the views expressed in it in a gentle spirit, not venturing to use such trenchant language as I find in the article in *The Japan Mail*, which ridicules in unsparing terms the Professor's peculiar views. The entire critique is printed in the Notes to my book, but perhaps you will kindly permit me to extract the following remarks which this most competent authority makes about the *chajin* wares with which Professor MORSE is so enamoured. Their characteristics are referred to as "Features which to vulgar eyes looked like gross technical imperfections;" "their shrivelled shapes and blotched surfaces suggested beauties imperceptible to the profane;" "the experts of the 13th and 14th centuries threw into their dust-bins piles of distorted and blistered cups, bowls and pots which, in their silly ignorance, they conceived to be disgraces to the technical skill of their time; these rejected treasures the *chajin*, two hundred years later, disinterred from the dirt and placed amongst the gems of his cult."

These are the objects which the disciples of the late Mr. NINAGAWA, admirers of the Undecorated wares, display for the delectation and education of western connoisseurs and potters; but even in Japan, where blind reverence for antiquity is the dominant feeling, a

more enlightened spirit prevails, for we read in the article referred to, that "True Japanese art rose superior to this cramping influence, and has bequeathed to us exquisite objects, which American connoisseurs will soon, we trust, learn to appreciate at their real value." I hope this may be so, and that the potters of England and America will not believe that the beautiful keramic art of Japan is fitly represented by such unsightly wares as those I have referred to.

Your reviewer questions the correctness of the classification of about a dozen pieces, mostly of minor importance, out of the thousand examples which I have described in my book; he states that his opinion is based upon the photographic representations of the objects, but I need hardly say that, however perfect such plates may be, they afford an altogether unsafe guide where glazes are concerned. It is, however, a remarkable and suggestive coincidence that the classification of most of the pieces referred to was also questioned by Professor MORSE, when he once spent an hour at my Museum. It has been my custom, for twenty years past, to place any doubtful specimens aside for reference to experts who might visit me, and to take their opinion about them. I made a note of the Professor's views about these pieces, but, as Japanese connoisseurs who subsequently saw them did not confirm his opinion, I reverted to my original classification, in which they agreed. Take a single instance as a test of your reviewer's judgment; the piece of Nagato ware which he classifies as Shino Owari was also so placed by Professor MORSE, whose attention, as I see by my notes, it especially attracted; this specimen I find has burnt into it the crest of the Prince of Nagato, which conclusively proves the correctness of my classification Is it necessary for me to further pursue these over-confident so-called corrections in the face of evidence such as this?

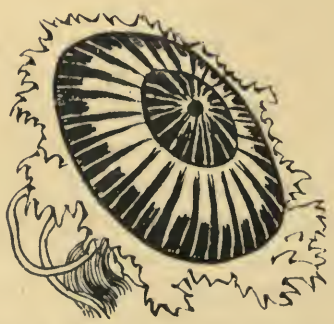
Would that I could say that these few specimens were the only ones about which I have had doubts, but there are others of the rude early wares which have puzzled me for well-nigh half my life, and regarding the origin and date of which the cleverest native connoisseurs have differed and differ still. But seriously, the subject is not worth a moment's discussion, for the objects are devoid of beauty and interest to sensible people, whether they be Japanese or otherwise; and although such wares may be of value from an ethnological point of view, they are altogether of secondary interest to the Decorated wares of the 17th and 18th centuries, or even to the Export wares, whether as examples of technical skill and decorative art, or as models for our

potters and decorators of to-day. Shades of Kakiyemon, Ninsei, and Morikage! May these departed spirits be spared the knowledge that the rude *chajin* wares are preferred by your reviewer as models for the artist potters of this 19th century to their beautiful works, which, with others of almost equal merit, he so cavalierly dismisses as worthy only of a place in an "industrial" museum!

As for the names of kilns and potters, of which so brave a show is made by the reviewer, it would be easy to increase them ten-fold; for within a generation every potter who handled clay, especially in no higher form than that of furnaces, or some other *chajin* ware, considered himself an artist, and dubbed his cottage some poetical name. But such an array of names would be as meaningless and valueless as the wares themselves.

One word more. Your reviewer remarks upon the translations of the numerous marks and signatures which I have given, without, however, pointing out any errors. The perfect transliteration of the characters used by Japanese potters is a matter on which no foreigner living may dogmatize, indeed, various meanings may properly be assigned to many of these characters; but I feel no doubt whatever that the renderings of the marks in my volume are substantially correct, for they have been passed under review by four accomplished native scholars.

In conclusion, permit me to say that I should welcome discussion upon so interesting and important a subject as the right appreciation of Japanese keramic art works with the view of making them valuable to the potters of your country and of my own; but this only with those who, having the courage of their opinions, sign their names to what they write.



THE KAKUREGASA, *or Concealing Hat, the wearer of which can at will render himself invisible to those around him.*

PLATE A.

UNDECORATED WARES.

Before I meet the charges which Professor MORSE has brought against me, I may mention that my works on *Japanese Pottery*, *Enamels*, and *Marks and Seals* represent the only serious attempts to deal with the three subjects named; some essays have, indeed, been written about pottery, but they go very little beyond the native reports, and the writers have, in the main, been content to accept the standard of taste affected by the *chajin*, the correctness of which I have been one of the first to challenge, successfully so as regards the best European opinion, and I find that my views are now being accepted by the Japanese themselves, and have been endorsed in Japan by Captain BRINKLEY, who has boldly thrown down his gage to the admirers of the *chajin* ware and, judging by the interesting extracts from his forthcoming work which appeared in the BRINKLEY-GREEY Catalogue, all lovers of Japanese pottery will welcome its appearance. A book on Japanese pottery, by Professor MORSE, was announced long ago, but I have not heard of its publication.

Passing now from these matters to the more important question of the correct appreciation of the keramic wares of Japan which I have touched upon in my first letter, and which, indeed, it was the object of my work to encourage, I wrote: "I have endeavoured to describe the merits of each class of ware impartially, to correct the mistaken views which have obtained, and also to clear away the misconceptions upon other points which have followed upon the careless statements of dealers and others."

As I have said, the objects may be divided into three groups:

(1) The Undecorated,
(2) The Decorated,
(3) The Modern wares.

Each division has been fully treated in *Japanese Pottery*, and may only be briefly referred to here.

The Undecorated wares comprise mainly the objects made for the *chanoyu*, the ceremonial tea-drinking, an observance which

was the embodiment of the conservative thought of Japan, and the *chajin*, who engage in it, have always affected the greatest admiration for the rude productions of a by-gone age, ignoring the progress of their own day in the direction of the beautiful. These *chajin* wares comprise small jars, generally only a few inches in height, for holding the powdered tea used in the ceremony; they are made of stoneware, covered with brown, black, yellow and other glazes of sombre hues, and there are also tea bowls, and other objects made of clays of varying degrees of fineness, glazed or partially glazed, and sometimes ornamented rudely in colours, or with impressed or incised designs filled in with white or other clays, some of this latter ware being interesting and beautiful. Such, briefly, are the characteristics of the *chajin* wares, some examples of which are illustrated in the accompanying Plate A,* which shows a cup of Karatzu pottery; other cups of *Seto-kuro* and *raku* wares, each of them the choicest of its class, and illustrating in their "blotched surfaces, beauties imperceptible to the profane"; also a tea jar by the matchless Toshiro, and one of *Seto-kusuri* Satsuma. These are the wares which have so dominated the minds and obscured the judgment of the *chajin* of Japan and their followers elsewhere who have been content to accept their standard, of whom Professor Morse is the champion.

It is a very curious point in connection with this peculiar taste that the wares, although made in Japan, are of an alien origin. In former times, as it is to-day, the disposition of the Japanese leads them to readily adapt themselves to foreign influences and fashions, and as they now accept our customs and our laws, and have allowed much of their art to be degraded by foreign influences, so they accepted the crude productions of Corean and other potters, and preferred them to the artistic wares made by their own countrymen. The character of the wares named is excellently described in Captain Brinkley's article, by again printing which, I shall, no doubt, give renewed offence to Professor Morse.

The Decorated faïence and porcelain, on the other hand,

* Plates A and B in this Paper form the Frontispiece of *Japanese Pottery*.

KIOTO: KIYOMIDZU WARE.
17th Century.

HIZEN: KAKIYEMON WARE.
17th Century.

KAGA: HACHIRO WARE.
Early 19th Century.

SATSUMA: NISHIKI WARE.
Early 19th Century.

DECORATED WARES.

are those which have spread the fame of Japan in every land. They include the true artistic Satsuma, perfect in paste and manipulation, and unrivalled in its crackle and its decoration in colours and gold; also the Kaga ware, generally painted in red and gold, but in the older works also with other colours; the varied works in porcelain produced in Hizen from the time of Shosui and Kakiyemon to the later Hirado and Nabeshima wares; and also the endless variety of decorated faïence produced in Kioto, by Kinkozan, Yeiraku, Taizan, Tanzan, Kitei, Dohachi, and many others, including Ninsei, the most distinguished of them all, for it was he who commenced the decoration of such ware in 1650; and, last of all, the comparatively modern porcelain of Owari, decorated in blue under the glaze, all made during the present century, which includes examples of the highest artistic value and interest. The development illustrated by the wares I have named is coincident with that which occurred in lacquer working, cloisonné enamelling, and painting, during the existence of the Tokugawa Shogunate, commencing with the earlier years of the seventeenth century, and continuing until not much more than a generation ago.

The admirers of the *chajin* wares do not ignore or contemn the wonderful lacquers of the time of Iyemitsu, Iyetsuna, and Tsunayoshi, or prefer to them the cruder, and, in the true sense, less artistic lacquer of the Ashikaga period. They admit the progress made in other branches of art during the seventeenth and eighteenth centuries, but ignore that which occurred at the same time in keramic wares, and affect to think the alien wares, made by Corean potters, and after their fashion, more worthy of admiration than the finest efforts in true Japanese taste.

In the second plate four typical specimens of Decorated wares are figured; they do not appeal to the artistic eye of Professor Morse, who, in commenting upon my illustration of them, describes my taste as follows:—"Loud colours, gold, red, and blue, in emphatic masses, are what he understands by decoration." And he refers to the classification in Plates A and B as "an extraordinary division of what is called decorated

and undecorated wares." His perception of colour and design seems pitched in a low key, for he writes of 'the refined decoration in blue on the Karatzu bowl,' contrasting it with my debased taste, as evidenced by my admiration for the Decorated wares.

The third branch is the Modern ware, or, as Professor Morse designates it, 'Export goods.' He does not appear to have formed an exact idea of what should be included under this head, for he speaks of "gaudy vases, plaques, and grotesque figures, made expressly for export," and adds that even in an industrial museum their influence would be pernicious.

Passing by his remarks as to the gaudy vases, in consideration of his peculiar views about colour, we come to the plaques; he refers, no doubt, to the large specimens in this form made, and decorated in blue, by Kawamoto Masukichi, which, whether as regards the painting or the subjects depicted are without question altogether in perfect Japanese taste. This I have from my native friends, who speak very decidedly on the point, and an opinion can be formed by others if they will refer to Plate LII in *Japanese Pottery*, in which one of the plaques is illustrated by chromo-lithography. They tell me that every Japanese would use such plaques for screens. I may further mention that some other plaques of a similar kind, in my collection, were sent over to the Paris Exhibition of 1867, that is, before the time of 'Export goods.'

As for the grotesque figures he names, of course such figures are now made for export, but those illustrated show one of the most favourite forms which pottery has taken for native use. Surely Mr. Morse must be aware that these statuettes, representing their gods, saints, and heroes, were modelled in stoneware, faïence, and porcelain, both in the plain ware and also splendidly decorated, and that they found a place in every house in Japan. Amongst the most beautiful examples of these figures were those made and decorated at the Satsuma factory; and I find a number of such figures described in the Brinkley-Greey Catalogue amongst the specimens of Awata faïence, dating from the seventeenth and eighteenth centuries. Even to fulfil the

canon he lays down as to the constitution of an art museum, that it should include "things in accordance with Japanese taste and tradition," these plaques and grotesque figures are a necessity, and certainly they better illustrate the history and traditions of the country than an endless repetition of undecorated jars and cups, which suggest nothing beyond the single ceremonial of *chanoyu* and the blind veneration of the *chajin* for whatever was ancient, without regard to beauty.

In passing, I may say that the *chajin* wares have not even the negative merit of rarity, for they are infinitely more abundant than the decorated wares. In anything really rare, a true *chajin* finds, or rather found, the most intense delight, of which I may mention an instance told me by a Japanese friend, now by my side. His father, and other gentlemen of position, preserved, until recent years, in their collections, the square glass bottles in which the Dutch traders took Hollands gin to Japan two centuries ago. They cherished them, because of their rarity and for a certain rude beauty and quaint contour which their eye detected in them, and which I do not deny they possessed. They preserved them in wooden cases, and when the *sake* proved to be unusually fine in flavour, they would fill one of these bottles with the spirit and send it, in its case, to some friend, who, of course, would return the precious vessel, with thanks for the gift, to its owner, to be carefully replaced amongst his artistic treasures. This feeling of admiration for these gin bottles has weakened greatly during recent years, owing partly to the new and more enlightened views which now obtain about *chajin* wares, and partly to the increased importation of glass bottles, and the feeling that they are no longer rare.

Surely the level attained by Professor Morse is but a low one, for he writes about the *chanoyu* vessels thus:—"They have been breathlessly examined by the *chajin*, in much the same way that an American, if it were possible to induce any reverence in him, might examine the boots of Christopher Columbus," etc. I decline to accept the standard of taste here laid down by Professor Morse, either for the American collec-

tors with whom I am acquainted, or for myself, and I challenge him to make good his charge that I have attempted to belittle the taste of American collectors, as he has stated elsewhere.

But I have strayed from the point, which is to arrive at a definition of Modern and Export wares. The latter, to my mind, are those which have been made to the order of foreign traders for shipment to other countries; such works, often European in form and design, show but slight traces of native feeling either in the drawing or the colouring, and are bedizened with gold, thickly laid on, to please the taste of western buyers as it is interpreted to the Japanese decorator by the foreign trader. Of these wares, I have included a few pieces in my collection by way of contrast to the others, and to enable me in my remarks to point a moral.

But the word Modern covers quite a different class, and one more difficult to define. I have already remarked upon the pure Japanese feeling shown in the plaques by Masukichi. I cannot say when they were made, and I have never ventured to state a date without having sufficient authority to satisfy me as to its substantial correctness. I go no further in my book in this case, than to state that the objects were purchased at the Vienna Exhibition of 1873. They may have been made for that Exhibition or some time before, I cannot say, but I know they belong to this century, because such porcelain has only been made in Owari since the opening years of this century.

Take another example, which, no doubt, Professor Morse would describe as 'Export goods:' the dish of faïence, by Tanzan of Kioto, Plate XLVII, on which he painted a group of wild geese altogether in Japanese fashion. He may contend that the large size of the dish, twenty-five inches in diameter, brings it within the category of export goods, but that is a fallacy much in favour with the admirers of the small *chajin* wares, who exclaim against everything of a larger size, declaring that it is modern; they forget that even tea jars were sometimes made of large size, and that fire bowls were by no

means small; and further, we know that large dishes were produced in Kaga, long before the country was opened—dishes quite unsuited for native use, but still acquired by native connoisseurs as examples of their country's art. These were not export goods any more than the larger works made of Satsuma clay perhaps twenty or thirty years ago, on which the subjects painted, although bolder and more decorative than that on the earlier wares, were still conceived and executed in the true Japanese spirit.

Indeed, the line between these and the works which are known to be examples of the highest development of Satsuma faïence is but a narrow one, for an authenticated piece, illustrated in Plate B, was made about the opening of the present century, and pieces in my collection, which native judges pronounce typical as to paste and decoration, bear the year-period of Tempo (1830-1843). We may safely conclude, I think, that for a generation before the opening of the country, in 1858, a change came over men's minds, and this we see exemplified in the changes which occurred in the lacquer ware of that period; less care was displayed in the work, larger pieces were produced, and the decoration was more freely and boldly treated; a comparison of the series of decorated Satsuma which I have gathered together, will plainly show the development of this branch of keramic art from the brown stoneware, the Mishima and Sunkoroku—the foreign wares—through the varied phases of the plain and painted faïence, to specimens of the latter made a dozen years ago, when I closed the series.

In concluding this section of my remarks, I may repeat that my desire has been to assign to each class its fair share of commendation. The undecorated wares are interesting and in their place, and in due proportion, valuable in a collection; they represent a phase of the keramic industry of Japan, but after all it is a foreign art that they represent, and they do not illustrate the poetical thought, the legends, the birds, flowers, and emblems of the Japanese, as we find them portrayed in the decorated wares.

The latter aspect of the art seems to be without attraction for Professor MORSE, who appears to be unacquainted with the artistic pottery of the country, for he passes over in almost absolute silence the comprehensive series of decorated Hizen, Satsuma, Kioto, and Owari described and illustrated, which form the principal feature in my book; these possess no charms for him; his sympathies go with the alien wares which, practically, alone he refers to; he has lived in Japan, but he is not of the Japanese, and cares not for the stories which their works of art tell so plainly and so daintily. His artistic instincts are satisfied by the contemplation of the *chajin* wares — and Christopher Columbus's boots! He even objects to the inclusion of "beautiful objects" in a collection, for referring to them he says: "He has mixed up a host of objects with his many good specimens, objects that have no more place in a collection of Japanese pottery than Malay *Kriesses* made in Birmingham have in a collection of British weapons." On the other hand, from what I read and hear, he has apparently considered it right to confine his collection to little else than an endless repetition of the alien Corean wares. My view is different. It appears to me well to illustrate the art from its origin, to trace its rise and progress, and, not uninteresting or useless also to illustrate its decay. For instance, take the series of bowls of *raku* ware, so rare that they might have attracted any collector's attention, although apparently they escaped Professor MORSE's notice. They illustrate the works of the eleven generations of the Chojiro family, who have, since it was founded by Ameya in the sixteenth century, produced this ware, and to make my collection complete I have included a specimen by the representative now living. 'Export goods,' I fear! Again, I have placed with the seventeenth century productions of Kinkozan, of Kioto, specimens of his descendants' work of a dozen years ago, which show that the successor of the clever old potter who made the name distinguished has prostituted his art to meet the basest demands of the foreign trader.

He has also remarks of a disparaging nature to make

about my earliest book, *Keramic Art of Japan*. This work, commenced in 1875, was concluded in 1879. At that time little was known about the subject, and no work dealing with it had been published. Very few specimens of the Undecorated wares had been received and native reports were unavailable. The book, therefore, chiefly dealt with the Decorated wares, but, as a matter of fact, it really, in this respect, anticipated the present position, for the craze for the Undecorated wares which has since then cropped up, is now, both in Europe and Japan, giving place to the right appreciation of the Decorated wares with which it dealt. As was only natural in treating such an almost unknown subject, some errors occurred in the classification, but these were corrected, so far as my knowledge went, in the final part. The second edition, issued in 1881, was written up to date, and included information about the subsidiary wares, *chanoyu* utensils and so forth, gathered from a native report, which rendered the work practically complete and correct; indeed little of value can be added to it to-day, and the opinion there expressed as to the artistic value of the *chajin* wares needs no correction.

Professor Morse makes numerous references to the marks in *Japanese Pottery* without, however, saying much that is definite; he does, indeed, question the correctness of the rendering of a few, only ten out of about five hundred—which embrace one thousand nine hundred characters; these I have dealt with in the notes, and I may mention that he avoids the written characters, preferring to criticise the impressed marks, which are often imperfectly stamped and most difficult to decipher, and when he imagines that he has detected an error, he repeats each instance of the mark as if it involved a new point.

Some years ago, when a well-known authority in London courteously pointed out an error, which I of course corrected, arising from the omission of a dot by the copyist, I went into the matter fully with some native friends, who told me that many difficulties followed upon the names being written in Chinese characters, which may be read in two or more ways,

instead of Japanese *Kana*. For instance, the characters for my own name may be also read as "striving after longevity." Another suggestion, that the characters rendered in my *Marks and Seals* as *Ideme*, should properly be read *Deme*, was met by the remark that the difference was analogous to the pronunciation of my name as Bows or Bowis, my friend adding that he himself would prefer the former pronunciation because it had come down from ancient times. These remarks will show that one may not dogmatize in such a matter, and I venture to offer for Professor Morse's consideration the concluding sentence of my friend's letter. "In a work of such magnitude and ramifications as yours we cannot expect to entirely escape mistakes; it is much easier for anyone to discover a few errors in the book of another than to write one himself."

Professor Morse implies that I have treated the subject of Japanese pottery without including the marks of the various potters. The fact is, however, as I have said, that the book contains five hundred marks and seals which were copied in facsimile, under my eye, with a fidelity that surprises the Japanese themselves; probably not another work contains fifty marks in facsimile, except my own book, *Marks and Seals*.

An analysis of Mr. Morse's lengthy letters discloses the following curious facts. Out of eight hundred examples of decorated wares he has questioned the classification of twelve pieces only, and out of two hundred specimens of *chanoyu* vessels, most of which are susceptible to difference of opinion, he has disputed the arrangement of thirty-six pieces, but this includes some referred to more than once. And further, out of the native names given against each of the thousand specimens, he has ventured to dispute the correctness of only one.

A reference to the notes accompanying these remarks will show the character and value of his criticisms. He had every opportunity afforded for criticism, for each piece is described, every mark is given, and fully one-third of the examples are illustrated in *Japanese Pottery*. But Mr. Morse has not availed himself of these, the usual aids to reviewers; he has contented himself

with his recollections of a number of debatable pieces which I showed him when he spent a couple of hours in my museum some years ago, and, where this did not serve his purpose, with hazarding a "guess" (the word is his own). His remarks are chiefly confined to *chanoyu* wares, which may, with an equal degree of certainty, be assigned to different provinces, as I have shown by quotations from his own article in *Harpers'*, and he avoids reference to the decorated specimens, except for general condemnation; and as regards his opinions about the former when I passed them before him, I may say that I made notes of his classification of some of these disputable pieces, but finding that he settled off-hand, and without consideration, the origin of every doubtful piece, I no longer paid attention to his remarks and discontinued taking notes.

He puts into my mouth words that I never used when he says that I have stated that for one to have been in Japan "is rather a hindrance to the proper forming of a correct judgment in regard to the subject." What I have suggested is that those who have watched the arrivals of pottery in Europe during the last thirty years have gained a wider and more correct experience in this branch of art than visitors to Japan, or even residents in that country, have been able to obtain. I may adduce in support of this statement the fact that no one who has lived in Japan has yet produced a work on the pottery of the country; Captain Brinkley's forthcoming work is looked for with great interest by all who care for the subject, but, so far as I know, it is still in the future. Mr. Morse's efforts in this direction are confined to an essay on the shell mounds of Japan, and the article in *Harpers' Magazine*, which was so unmercifully handled by Captain Brinkley. Nor have residents in Japan produced any book on marks and seals, and they have not attempted to solve the mystery of cloisonné enamels.

The latter subject is one which in itself proves my contention, for only the other day a writer in Captain Brinkley's journal, when referring to enamels, illustrated the danger of dis-

cussing art works which he has not seen, for it is quite plain to anyone who knows the objects that his remarks refer to the modern imitations of the older works, now in this country, which have recently been identified as belonging to an earlier period, as indeed is clear to all who see them. It has been the fashion amongst native dealers, for a dozen years past, to decry these works, and class them with the modern imitations which they bring over for sale; and two or three years ago one of them, a Mr. KATAOKA, in arranging an exhibition in London, ventured to describe a dish which H.R.H. the Duke of EDINBURGH had been pleased to accept from me, as being signed by a modern maker, whereas it bore no signature whatever, and H.R.H. at once withdrew the dish from the exhibition. Mr. KATAOKA at the same time had the effrontery to tell me that I had bought all my enamels at the Paris Exhibition of 1878, where not a single old piece was shown, although I had stated in *Japanese Enamels* the precise dates when they had arrived in Europe, from 1865 to 1872.

I regret that Captain BRINKLEY does not agree with my theory on this unknown branch of art, but I have sufficient confidence in his sense of fairness to know that he will keep an open mind on the subject until the mystery is solved, and should he visit England and study the objects, I feel no doubt whatever that he would change his views. So convinced am I on this point that I intend to send out to Tokio a selection of these beautiful works for the information of those who, I feel certain, have never seen them.

The remarks of Capt. BRINKLEY to which I have referred, occur in a recent issue of the *Japan Mail*, in which *Japanese Pottery* is reviewed. I should not have referred to the opinions there expressed about it, had not Mr. MORSE seized the opportunity of inserting one of his characteristic letters in the newspapers. Referring to my opinion that objects of art were sometimes made in pairs in Japan, he joins the writer of the notice in coupling this with the statement that I have made this a ground for asserting that pairs of large vases of Satsuma were

old Satsuma, and he disingenuously applies this as a confirmation of his views of the characteristic features of that ware. I have, however, never gone further than to express the opinion that the fact of objects being found in pairs did not prove that they were made for éxport, nor have I ever used the classification of "Old Satsuma"—that is a jargon peculiar to Messrs. Morse and Hart. I have fixed no dates for the decorated Satsuma, contenting myself with the simplest classifications until further information on the subject is available. I disagree with the opinion on this subject expressed by Mr. Morse, and incline to that of Captain Brinkley, as I have stated, with my reasons, in *Japanese Pottery*.

On other points, I must also join issue with the writer in the *Japan Mail*, notably as to his view about the composition of the objects sent by the Shogun's government to the Paris Exhibition of 1867, for I saw the collection there displayed, and acquired a number of the objects exhibited, some of which bear the crest of the Shogun, amongst them being a lacquer cabinet made by Kajikawa the first for the fourth Shogun (1650 to 1680). Other objects from that exhibition, with the crests of the nobles, have been identified by my visitors as works borrowed from their family collections by the late government, and never returned to those who lent them. Therefore, it is plain that the statements that "they were one and all obtained in the open market," and that "not a single specimen was taken from the Tokugawa collection," are incorrect, and as I can prove my information and deductions in this respect to be accurate, I may also be right in what I believe to be the circumstances under which the old cloisonné enamels and the collections of the nobles were dispersed.

Returning to the contradiction of my statement that art objects have been made in pairs in Japan, I find the writer declares "there could have been no use for a pair of anything, whether on the shelves of an alcove or before a temple altar," and referring to the instance I had cited of pairs of vases in a *makimono* of the seventeenth century, he states that they must

be Chinese, and Mr. Morse, by quoting these opinions, may be taken as endorsing them.

I feel certain that Captain Brinkley will acknowledge that this contradiction cannot be maintained, for he cannot but know that the temples contain many pairs of dishes, flower vases, and bronze lanterns, the latter often being votive offerings from the princes of Japan and ornamented with their badges, which proves that they are Japanese work. I, myself, know several pairs of such lanterns, counterparts in every respect, in this country, which bear the crest of the Tokugawa family. If Professor Morse will refer to Mr. Anderson's splendid work, *Pictorial Arts of Japan*, he will see a pair of these lanterns figured in the view of a Nara temple, and they may be seen in every book in which such temples are illustrated.

I am aware that there are no pairs of *chanoyu* utensils, and therefore the *chajin* may deny that such a custom as making objects of art in pairs existed in Japan. But even a *chajin* may reconsider this opinion when reminded that not only are there pairs of lanterns in Buddhist temples, as I have said, but also ancestral tablets, arranged, if there be three of them, one in the centre with the others on either side; if there be only two ancestors to commemorate, the principle of pairs is maintained by placing a buddha in the centre, with the pair of tablets one on either side.

The custom of arranging objects thus is indeed habitual with the Japanese, and it is exemplified everywhere. It would be tedious to enlarge upon the practice, but I may illustrate it by a plate showing a Buddhist domestic altar, copied from Siebold's *Nippon*, which confirms the point I wish to make.

Commencing at the roof of the altar we find suspended from it a lamp, and upon the upper shelf the Buddha in the centre, with two buddhas and two *ihai* (ancestral tablets) disposed in *pairs* on either side; on the second shelf a *koro*, for burning incense, occupies the central position, with two tea bowls, two water cups, and two flower vases, all arranged on either side in *pairs*; and on the lower shelf the same arrange-

ment is carried out, a lectern in the centre, with two flower vases and two candlesticks, all of which are disposed in *pairs*.

The *chajin* may reply that this altar is the altar of an alien religion, for Buddhism is of Indian origin, and although it was introduced into Japan over a thousand years ago, our

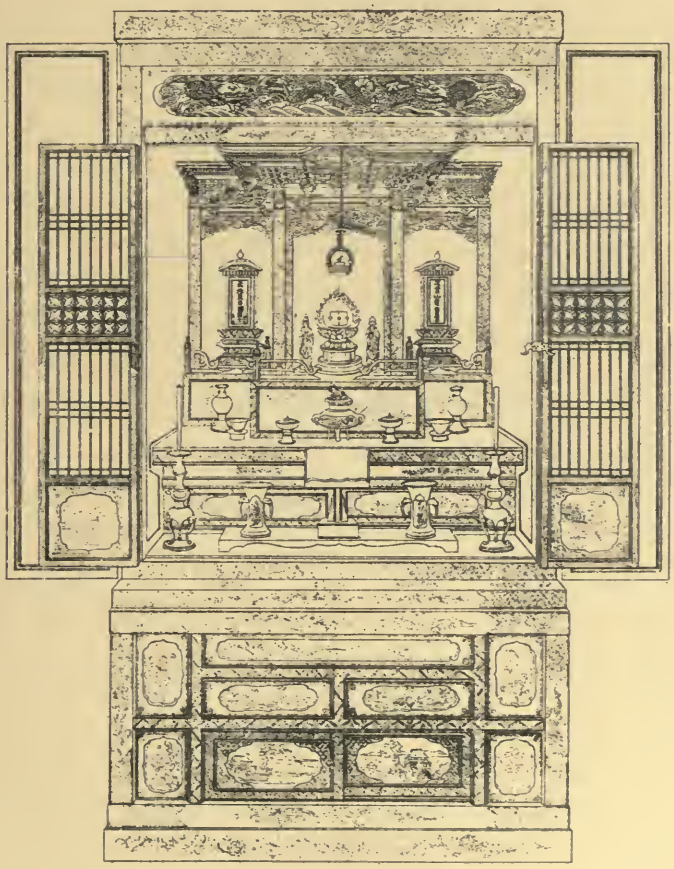


PLATE C.

A Buddhist Domestic Altar.

conservative friend may still consider it a mushroom growth. Let us therefore enter a Shinto temple, the abode of the *kami*, divine ancestors of the Emperor, and there may, almost universally, be seen the pair of *yagoro*, who, with bows and arrows, watch and guard the shrine. And in these temples of the native

creed there are always pairs of *omikitsubo*, small bottles in which *sake* is offered to the gods.

If this evidence be not sufficient to convince the incredulous *chajin* and his champions that pairs are really not altogether unknown in Japan, even in connection with pottery, I may tell them that I have before me, as I write, a number of specimens in pairs of pottery in undisputed Japanese taste. Amongst them: a pair of dishes of faïence, by Kinkozan, seventeenth century; a pair of plates by Kitei; a pair of flower vases of Kiyomidzu porcelain; a pair of stands of Satsuma faïence, dated the year-period of Tempo; a single Satsuma dish, bearing the name of the princely potter, and the crest of the Tokugawa Shogun, to whom doubtless it was presented—the fellow of this piece was given by Mr. Franks to the British Museum; and, finally, I have many pairs of *omikitsubo* of porcelain, which were made for native use.

All these are perfect pairs as regards their form, but there is, of course, no slavish copyism in the rendering of the designs with which they are decorated, the common subject found upon each pair being treated with the freedom natural to the Japanese artist just as was the case in the decoration of the middle-period Satsuma faïence, to which so much exception has been taken by those who have chiefly confined their attention to the *chanoyu* pottery.

I have, I fear, devoted too much space to this portion of my subject, but the assertion that "there could have been no use for a pair of anything, whether on the shelves of an alcove or before a temple altar," was so surprising to me, and, being endorsed by Professor Morse, likely to be so misleading to American collectors, that I had no option but to show how erroneous the statement was, especially as for a dozen years past the thoughtless acceptance of this fallacy has confused my attempts to classify and determine the correct dates of enamels, pottery, and other art works.

It follows, therefore, in this case at least, that one who has not been in Japan "may have gained a wider and more

correct experience" in some matters "than those who have resided in that country."

But whilst Mr. MORSE had before him the *Japan Mail*, from which he quoted, he might in fairness to me have made the following extracts from the review of the work that he has so fiercely condemned:—"Probably no one has done so much to familiarise the Western public with the art of Japan as Mr. JAMES L. BOWES, of Liverpool. . . . . It is a noble book. . . . . If we dispute Mr. BOWES' thesis as to the superior opportunities enjoyed by connoisseurs in Europe, we do not at all dispute the fact that he has made excellent use of his opportunities, and given the public a book of most valuable and genuine character. He is unsparing in his exposure of some of the shameless frauds that have been practised on innocent collectors. . . . . The publication of a book like this by Mr. BOWES ought to close the way to such audacious chicanery. . . . . We would fain follow Mr. BOWES through his clear and masterly, though all too short, descriptions of the various porcelains and faïences of Japan. . . . . It is evident that Mr. BOWES has brought together a really representative collection of Japanese wares, and that he has made every specimen it contains the object of careful research and intelligent scrutiny. . . . . We can all enjoy the clear descriptions and exquisite plates contained in such a work as *Japanese Pottery*." .

Such unsolicited and generous words about the book from so great an authority as Captain BRINKLEY make me fain to forgive him his scepticism about enamels and "pairs," and console me for the following unkind remarks by Professor MORSE about the same work:—"With the extravagant claims of Mr. BOWES, and the praise bestowed upon the book by reviewers in reputable English journals, there is really no other course to pursue than to follow the matter up, disagreeable as it is, and to show how unreliable the book is as a guide to a knowledge of Japanese pottery." And again:—"Mr. BOWES has been woefully deluded, and judging from the lavish praise bestowed upon his book, he has successfully deluded many others. It is

hopeless, of course, to undertake to dispel this delusion in Mr. Bowes, but it is a pity that others are to be deceived by his pretentious display under the guise of the bookmakers' art and the lithographers' skill." Disagreeable, indeed! now that the opinions of reputable and disinterested English reviewers are confirmed by that of the foremost journal in Japan.*

I have reprinted, at the close of this paper, Captain Brinkley's article, in which he deals with Mr. Morse's views as they were expressed in *Harpers' Magazine*, as those who wish to form a correct idea of the character of *chajin* wares should read it. It concludes with the following words:—"True Japanese art rose superior to the cramping influence (*i.e.*, the *chanoyu* ethics), and has bequeathed us exquisite objects which American connoisseurs will soon, we trust, learn to appreciate at their true value." Professor Morse draws attention to a subsequent article, which I have not seen, which he thinks supports his position, but I cannot imagine what comfort he can find in it, for it concludes:—"We sincerely hope that Professor Morse will succeed in educating American collectors to a true sense of the beauties of Japanese Ceramic products, to which end we would fain see him lead them a little beyond the austere con-

* The English reviewers have, as Mr. Morse states, spoken kindly of my work, almost unanimously so indeed, for there have been only two exceptions—one an article in the *Magazine of Art*, under the name of Mr. Ernest Hart, which is written in precisely the same spirit as Mr. Morse's letter; the other article in the *Pall Mall Gazette*, an anonymous one, but most of it in almost identical words. The editor of the latter journal promptly inserted an apology for the untruths it contained, and the conductor of the former, in the frankest spirit, invited me to make use of his columns to place the subject of Japanese pottery before his readers in a trustworthy aspect.

In this connection I may give the following extract from *Japanese Pottery*, which is not without significance: "'One writer has stated his belief that not half a dozen pieces (*i.e.*, of decorated Satsuma) are to be found in this country.' This surprising statement appeared in a paper read not long ago before the Society of Arts (*Lectures on Japanese Art-Work*, by Ernest Hart), in which the lecturer, in speaking of this ware, assured his audience that from his experience of many great collections, he was compelled to say that he did not know of half a dozen specimens in this country."

In commenting on this, I remarked that he had made this statement without having informed himself on the subject by an inspection of the specimens I had collected, a series which is as well known in Japan as it is in this country, and which it has taken the author almost half-a-lifetime to collect and classify.

Truly, there may be misconceptions about Satsuma when people write and speak about that which they have not seen, do not understand, and are too idle to study!

servatism of *chanoyu* ethics." This advice appears to have been wasted upon Mr. Morse, for he repeats the statement that certain American collectors have been equally enraptured over the enduring charms of just the kind of pottery that Captain Brinkley seems unaccountably blind to.

Mr. Morse disputes my statement that "photographic representations of the objects, however perfect they may be, are altogether unsafe guides where glazes are concerned," and asks, "what then is the reader to depend upon?"

The answer may be found in his article, "Old Satsuma," in *Harpers'*, where, after descanting upon the difficulties encountered by a student of Japanese pottery, he says:—"For these reasons the Japanese expert depends almost entirely on the characters derived from the paste, *neither glaze nor decoration being relied upon.*" (The italics are mine.) If native experts hold the opinion that glazes may not be relied upon, even with the object before them, surely my contention that photographic representations of glazes are altogether unsafe guides is correct.

He speaks of the glazes upon the *chanoyu* wares as if they were as perfect and splendid, and beautiful to the senses, as the Chinese splashes and glazes which have so naturally commended themselves to the mind and taste of many American collectors. His eye sees in these Cinderellas of the art almost all the hues of the rainbow. When I read in his article of the "remarkable beauty and richness of its brown glaze, and the wonderful splashes of transparent olive-brown over-glaze, flecked with exquisite light blue streaks," &c., I naturally turned to my own specimens for confirmation of this vision of beauty, but finding nothing to correspond with it, I requested native friends to procure specimens of the genuine article for me. Alas! when they arrived, I found that they differed in no respect from those I had, and that the exquisite effects of which he wrote were not to be detected by the eyes of others.

I have before me a very interesting vessel of hard stoneware, covered with "a rich flambé brown glaze," with "beautiful running and mottled" effects, as Professor Morse would write,

and, to follow his words, it has the *itoguiri*, or thread-mark, on the bottom, an interesting feature, no doubt, upon which Professor Morse dilates for half a column in his article, but a point which I need not enlarge upon here. Altogether, this vessel would be highly interesting to a *chajin*, except for the drawbacks, from his point of view, which follow upon its origin, date, and so forth, although, with our knowledge of the appreciation in which empty gin bottles were held, I do not suppose the use to which this vessel has been put would depreciate it in his estimation. The fact is, the specimen under review is a common ink bottle, which I found in the school-room of my house. It bears an impressed stamp, part of which is illegible, but as my Japanese friend says, in explaining Professor Morse's methods, "knowing who made the object is a great assistance; but the first reader must know it, and now I can tell it may be" — *Doulton, Lambeth.* It is the characters for the latter word that are indistinct, and Sir Henry Doulton was good enough to decipher them when I wrote to ask his opinion. He also thought it necessary to remark, with regard to the "beautiful running and mottled glazes" (*vide* Morse), that "the mottling of the glaze is an accident of fire, and beyond our control." I wonder whether the old potters of Japan took this view when they failed to attain to an even glaze, and had to be content with the "beautiful running and mottled glazes of Chikuzen, Tamba, Iga, Buzen, and other provinces," of which Professor Morse writes!

This ink bottle is interesting from another point of view, for it enables me by illustration to confirm my assertion that photographic representations afford an unsafe guide where glazes are concerned. Plate D, fig. 2, illustrates this interesting specimen, my admiration of which almost persuades me to become a *chajin!* I also show some other pieces, and, to make the comparison complete, I have included in the plate representations of a common red clay brick, covered with a rich and even chocolate glaze, and a drain-pipe of buff stoneware, over which is a light transparent glaze, and some specimens

PLATE D.

1. 2 AND 3.

4. 5. 6. 7.

8. 9. 10.

in imitation of the ancient *chajin* wares, which Sir Henry Doulton has kindly made for me, are also illustrated in the plate. The imitations are exceedingly good in form, colour, and glazes alike, and, moreover, they bear the valued *itoguiri* form, which, it may be mentioned, is merely the mark of the potter's wire dividing the object from the wheel-head whilst slowly revolving. Another piece I really cannot refrain from illustrating in connection with the drain-pipe, for it confirms the following remark in Captain BRINKLEY's article :—"At Karatzu and Bizen they excelled in the manufacture of accidents. They could make a pot look as though it were the product of some wayward genius, who, failing to achieve a drain-tile, or a sewer-pipe, had stopped short at a ewer or a flower vase." This interesting piece is described in my book as a "hanging flower vase of brown clay, &c. An early example of Hitasuki ware (Bizen), dating from the year-period of Tensho," 1573–1591. Upon it is painted the name of the *chajin*, one of the high officers of the court of the Mikado, who once owned and no doubt revered the piece.

The objects illustrated in Plate D are:—

1.—A drain-pipe.

2.—An ink bottle, with impressed mark, *Doulton, Lambeth.*

3.—A brick. The position in which this object was photographed was such that justice was not done to the beauty of the glaze, which is very even and free from the defect of "mottling," referred to by Sir Henry Doulton.

4.—A tea jar of Seto ware, against which I find upon my notes: "Hayashi and Morse, Seto, Owari, *very* good, 17th century."

5.—Another tea jar, presented to me by a friend, against which I have noted: "Old Seto, 300 years. An heirloom from my former prince—the Prince of Iwakuni, of Suwo."

6.—Another tea jar, made by Sir Henry Doulton a month ago. It is so perfect that one might say that

the mantle of Toshiro, the Father of pottery, has fallen upon his shoulders!

7.—The flower vase of Hitasuki ware referred to. Note the close resemblance of the glaze to that of the drain-pipe!

8 and 10.—Tea jars, just made by Sir Henry Doulton.

9.—A tea jar of Seto pottery, 16th century.

Probably a comparison of the various specimens illustrated in this plate will be taken as confirming the opinion of the Japanese experts quoted by Mr. MORSE, and my own views, on the question of glazes and on other points.

Throughout the letters, which I have endeavoured to answer, I find that Professor MORSE has instituted constant comparisons between his collection and my own. I have ventured on no such comparison, either in this paper or in my previous writings. I have not seen his collection, and, therefore, can express no opinion about it; all I know is what everyone knows, that he is the champion of the *chajin* wares, whereas I find in the decorated wares more beauty in design and colour, and more of value to mankind, whether it be for the pleasure such qualities give to the mind, or the education they afford to the designer. Whether his views or mine be correct, may easily be determined by those who care to learn, for we have it from Professor MORSE that:—"Fortunately for the student, the plates (*i e.*, in *Japanese Pottery*) are marvels of the chromo-lithographers' skill, and the book is also illustrated by many excellent heliotypes," a remark which I may confirm, especially as regards the decorated wares, and I can also say, without the slightest reservation, that not a date or description is to be found in my book for which I have not authority, although I do not say that I have attained complete accuracy, for that cannot be hoped for in dealing with such a subject as this. In view of this I have thought it well to offer a copy of *Japanese Pottery* to the Museum of Fine Arts, of Boston, a city for which I have always had much regard since I first visited it, now more than thirty years ago, and in which some of my best and oldest friends reside.

I understand Professor MORSE's collection is arranged in this Museum, so that those who care to compare the Decorated with the Undecorated wares may do so, and each decide for himself which of the two merits the higher praise.

In conclusion, it may be asked, what are Professor MORSE's qualifications for the office he has assumed to act as critic, mentor. and judge in matters of Japanese art? I have already referred to the unseemly spirit in which he has treated the subject under discussion, and will now content myself by recording the opinions about him of those who have known him in Japan.

Mr. B. HALL CHAMBERLAIN, perhaps the most distinguished European scholar in Japan, has said, in *Things Japanese*, of Mr. MORSE, "that those who would fain be instructed by him feel that they are listening to a special pleader rather than to a judge." And in an article in the *Japan Mail*, treating of the European writers upon Japanese art, and naming ANDERSON, GONSE, REIN, BOWES, and others, it goes on to say, "Are not these the men who have taught the world the alphabet of Japanese art, and is it not through the labours of these men, and these men only, that her artistic genius has been interpreted and proclaimed? Judged by the standard of published work, there is not so much as one American citizen who can claim to belong to the first rank of Japan's art apostles. By-and-by we anticipate that Professor ——* and, perhaps, Professor MORSE will greatly modify this verdict, but our present business is with accomplished facts and not with eventualities, and from that point of view it is beyond

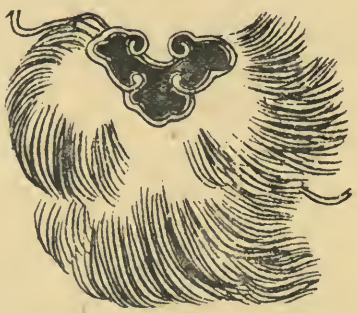
* Since the above was written, I have seen a letter from Professor FENOLLOSA, dated February 14, which renders the omission of his name unnecessary. His remarks, if they apply to me, are unfair, and have evidently been written without his having acquainted himself with the merits of the questions at issue. His admiration of these dingy wares is expressed in the following words:—"For myself I feel bound to say only that I doubt whether such wealth of study in low-toned color can be found in any other product of human hands." I wonder whether the Professor has followed this idea in forming his collection of Japanese paintings and confined himself to works in black and white, excluding the splendid examples of the Tosa school executed in brilliant pigments and gold; these, however, I suppose he would consider "Loud colours, gold, red, and blue," &c., just as Professor MORSE describes the decoration of my favourite wares in Plate B.

dispute that Englishmen, Frenchmen and Germans have been the Western exponents of Japanese art." I have omitted the name of the professor bracketed with that of Mr. MORSE, for I have no right to introduce it here; but I cannot refrain from saying that it may not be taken as referring to Dr. WILLIAM ELLIOTT GRIFFIS, whose *The Mikado's Empire* and his other delightful works have given much information and pleasure to myself and other lovers of Japan.

And finally, I beg to say that I must decline to occupy myself further with anything that Professor MORSE may write or say. Those who read this paper and the Notes will easily understand that his methods of controversy do not commend themselves to me, and that I think my leisure will be employed more pleasantly to myself, and possibly more profitably to others, in continuing the study which I have made the pursuit of my life.

JAMES L. BOWES.

STREATLAM TOWERS,
LIVERPOOL, *April*, 1891.



THE KAKUREMINO.
Protection from Malevolent Influences.

NOTES.

NOTES.

REPLIES TO MR. MORSE'S CRITICISMS ON "*JAPANESE POTTERY*."

His remarks are printed in brown where practicable.

"His statements on page 80 are quite ridiculous in their absurdity. In speaking of the *raku* ware, he expresses surprise that this ware should have 'taken so strong a hold on the minds of the Japanese, and still more that connoisseurs in other countries have blindly accepted such objects as the highest outcome of that nation in keramic art.'" Mr. MORSE then remarks: "In a somewhat extended study of the subject, I have met many of the leading connoisseurs in Europe and America, and do not remember hearing a word of praise, or otherwise, in regard to this curious ware."

I refer him to what his congenial *confrère*, Mr. ERNEST HART, has written about this *raku* ware: "The passion of the Japanese for these original and subtilely coloured works was such that fine specimens from eminent masters, and of traditional age, fetched enormous prices, sometimes several hundred pounds for a single piece. Kept in silken covers and hardwood cases, and only produced to be discussed and admired at their high ceremonial occasions."

Really, it is impossible for me to understand how Mr. MORSE can plead ignorance concerning the love which almost every Japanese whom I have met feels for this curious pottery, which is held in far greater estimation than his favourite brown stoneware tea jars. I refer him to a very complete series of such ware, by the Chojiro family, described and illustrated in *Japanese Pottery*. As they are mentioned on the page from which he quotes, they can hardly have escaped his notice.

Referring to Plate VII, he says: "Out of forty-seven different objects represented as utensils used in the ceremony of *chanoyu*, twenty of them are never used in the ceremony," &c.

As a matter of fact, only thirty-two different objects are described or illustrated. All these objects are given in the *Daifuku-Setsuyo-mujinzo*,

in connection with the illustrations of *chanoyu* on pp. 18 and 19, and the ceremony there shown is that known as *Mat-cha*, and not that of *Sen-cha*, as he supposes.

"A vessel called *Yojitate* is said to be made to hold chopsticks. *Yoji* means toothpick!" "The same blunder is repeated in Nos. 915 and 916.'

Professor MORSE is evidently unacquainted with the inner life of the Japanese, for he does not appear to know that they have a description of chopstick called *Yojibashi*, which is used at the family dinners, and which it is customary to place in a pot called *Yojitate*, such as I have referred to. The word *yoji* also means a tooth-brush made of wood, but such articles are never put into any kind of pot.

Mr. MORSE quotes from the BRINKLEY-GREEY Catalogue, and from Captain BRINKLEY'S *History of Japanese Keramics*, eulogistic notices of Takatori and similar wares. I am unable to confirm what he says, because, so far as I know, the latter work is not yet published, but I do find in the former the following remark of Captain BRINKLEY'S about Takatori ware: "A tiny pot, sober-hued and, it may be, roughly finished, which to the uninitiated seems scarcely worthy to serve as an apothecary's phial," &c., which rather confirms the opinion I expressed to which Mr. MORSE takes exception in the following words: "He speaks of Takatori ware as having beauties apparent only to the eyes of native connoisseurs!" and it reads in strange contrast to the extract which Mr. MORSE professes to give: "The rich colour of its glaze and skilful blending make it worth a place in any collection."

"It would be safe to say that at least half* the specimens figured, and a large number of those described, come under the definition of 'export' goods." . . . . "With the admirable South Kensington *Handbook of Japanese Pottery*, edited by ——, an ordinary collector should be able to assign most of these (*i.e.*, the examples, which from their genuineness are worthy of attention) to their rightful dates and provinces, as for example, such wares as Kanzan, Dohachi, Toyosuke, Hozan, Iwakurazan, Mimpei, Kenzan, Kinkozan, Kitei, Rokubei, Kenya, Ninsei, Seifu, Rengetsu, Taizan, Tanzan, Tozan, Yeiraku, Yusetsu, Zoroku, Akahada, Banko, Inuyama, Kameyama, Kuwana, Minato, Ohi, Kutani, Soma, Asahi,

* In another place he says one-third.

Totomi, Idzumo, Idzumi, and many others. In fact, to know these wares is to learn the alphabet of the study. Having subtracted the above wares from Mr. BOWES' list, a still smaller residuum remains, and on this the real work of identification begins. In fact, it is among these alone that anyone claiming to be an expert in such matters should show some knowledge."

It is not quite clear what he means, whether "the real work," &c., begins with the wares named, or with the small residuum, and I find that, in *Japanese Pottery*, the former group comprises three hundred and thirty-two specimens out of over a thousand described and catalogued. It will also be noticed that his list omits the principal provinces, such as Hizen, Satsuma, Bizen and Owari, and also Kioto, except as regards the works of a few of the potters of that city, besides very many other provinces and wares. In fact, the list is a random jumble of names, places, and wares, which it would be waste of time to discuss.

It may, however, be mentioned that in the *Handbook* spoken of only thirteen of the thirty-three names are mentioned, and that the collection it treats of includes only seventy-two specimens of the ware.

I have avoided giving the name of the gentleman referred to by Professor MORSE, for he is one of the most cautious of men in dealing with such matters as these, and would object to see it appear in connection with such a statement. He was good enough to edit a native report sent by the Japanese Government with the small collection of pottery made by its direction for the Museum. The report in question is a brief and imperfect abridgment of the information afterwards published in the *Ko gei Shirio*. The original of it was lent to me by the Museum authorities before it was printed, and was embodied in the octavo edition of *Keramic Art*, published in 1881. Since then, I have had the advantage of referring to the *Ko gei Shirio*, of which I have made much use.

As regards Mr. MORSE's first statement, I may say that out of over 350 specimens illustrated not twenty can be fairly classed as export wares, and these are necessary to complete the sequence and bring the various sections down to the period when true Japanese feeling disappeared, and I virtually ceased to collect.

The following extract from the *Handbook* named will give an idea of the kind of information to which I am referred. Speaking of the kiln of Ota, near Yokohama, where the imitation Satsuma, which has led to so much misconception about the ware, was made about twenty-five

years ago, it says that the proprietor of the factory "brought over a Kiyomidzu porcelain-maker, named Kozan, who was living at Makudsu-ga-hara, in Kioto, and who worked with such success that the original Satsuma ware lost its value." No wonder Mr. MORSE is so astray about 'Old Satsuma' if this is the kind of information he believes.

"Mr. BOWES' estimate as to the artistic quality of the pottery of Tamba, Totomi, and certain other provinces is invalidated because his material, as revealed by his catalogue, is altogether too meagre and imperfect upon which to base an opinion."

Certainly the examples of this *chajin* pottery which my friends procured for me do not lead me to wish for more of it. And it is significant that the Japanese Government appears to have been of the same opinion, for in selecting the specimens for the South Kensington Museum they sent only a little tea jar and a water-pot of Tamba, and not a single piece of Totomi, whereas I am the unfortunate possessor of two specimens of each of these sombre wares.

"A piece of genuine Dohachi, judging from the description and characteristic marks, is commented upon as follows: 'Stated by connoisseurs to have been made by Dohachi about 1850, but it bears the following impressed mark.' Why shouldn't it?"

The remark, "judging from the description and characteristic marks," strikes me as disingenuous when I have before me my note that Professor MORSE saw this specimen, and gave me the information which I have printed.

The marks upon this piece are *Hosai Sanzin* and a shell. I am aware that Dohachi used a shell, but I have not found anyone to confirm Mr. MORSE's statement that he also used the name Hosai Sanzin, therefore I naturally used reserve in the matter, and I may add that the *Ko gei Shirio* is silent on the point.

"We are here informed that a clumsy-looking teapot was not only made by Kenzan, but in doing this he had the modest affectation to inscribe upon it that he copied it from Makudsu. The Makudzo was born many years after Kenzan died. The teapot in question was made by the modern Makudsu at Yokohama, who has marked it a copy of Kenzan."

I am not responsible for the variations of spelling in this extract, and others elsewhere, but they are suggestive to one who has a desire for accuracy.

The inscription referred to is *Kenzan utsusu Makuzu sei*, which I have rendered *Kenzan copies the Makuzu manufacture*. It will be seen that my critic is in error when he states that I said the ware was copied from the work of another potter. On page 117, I speak of the district of Makuzu in Kioto, and Professor MORSE has got astray in thinking that I referred to the potter Kozan who went from that district to Yokohama, and sometimes called himself Makuzu Kozan (pp. 115, 403).

He is also in error in the rendering of the character *utsusu*, not having recognised that it is written in Chinese form, which is susceptible of a different meaning to the Japanese style. A Chinese scholar renders the inscription *Kenzan's painting, Makuzu make*, which confirms my reading. I may also add that the "clumsy-looking teapot" is what a native friend calls "just what a *chajin* would produce for his friend's admiration." It is evidently of some age, and has no resemblance to the work of Makuzu Kozan of Yokohama.

"The seal *Ninsei* (specimen 419) is a false mark, and therefore the bowl is not genuine."

Here he fastens upon a cautious remark which I inserted, for I said, "It is not quite clear whether the border forms part of the seal." The object is identical in paste, treatment, and decoration with a specimen bearing the same mark, described upon the previous page, and I have been informed that the border, apparently round the characters, is nothing but the impression of the face of the seal, which was pressed unusually deeply into the clay. The fact is, Professor MORSE has got his notes confused, and is thinking of specimen No. 432, an example of forged Ninsei ware, to which I drew his attention. But surely he does not contend that potters confined themselves to a single seal! In olden times, artists had several different seals, in some instances as many as twenty or thirty, large or small, of the same or of alternative names.

"The mark Mimpei is not that of the original Mimpei, but a later period, say 1870."

We have seen how far astray Professor MORSE was in his remark

about the Ninsei signature, and I think he is equally in error here, for my notes of the opinion of a native expert, who handled the piece say, "Really Kioto, by Minpei, the potter who went to Awaji."

"Catalogue No. 666 has no resemblance whatever to an early form of Inuyama, but is nearly the last, say 1850."

This specimen has been illustrated for a dozen years, and passed by numerous Japanese connoisseurs for a longer period, as an example of the earliest work of the factory, and a comparison with the modern specimens (some of them made about 1874, not 1850, as he says) confirms the classification.

"The mark translated as *Unki* should read *Unzen*."

"This is an impressed mark, and is extremely indistinct. The mark as figured in the book is so blotted that one cannot, *from it alone*, decide which way it should be read. Of course, if Professor MORSE *knows* that there is, or was, a potter of the name of Unzen working in Idzumo, then the proper reading would be clear. Such a knowledge as this would probably lead to the correction of another mark on the next page, which is also indistinctly impressed, and which the presence of a single dot would change from *Wunsui* to *Wunyei*.

It is most difficult to copy these impressed marks, often indistinctly stamped, especially when covered with a crackled glaze, and when, as in these instances, a single dot, or a single line, often almost undecipherable, changes the reading of a character. In another case referred to by him, where the mark rendered, upon a first attempt at copying it, as *Wunsui*, but afterwards corrected by the addition of a dash as part of the second character, should read *Wunyei*, Professor MORSE considers that the first character of this name should read *Un*, instead of *Wun*, but both readings are correct, for the Japanese pronunciation of them is the same. It is merely a question of transliteration, for which no settled rule has yet been laid down; for instance the name of the Capital is variously rendered by writers as Tôkiyô, Tōkiyō, Toukiyau, Tōkiō, Tôkiô, and Tokyo. I content myself with the simpler style of Tokio. This absence of a definite system affords every opportunity for those who like to dogmatise.

"Mark *Seifu* is upside down."

A curious point hinges upon this remark. The mark itself is extremely indistinct; it is an impressed one, and the translation of it was given to me by Professor MORSE, who probably guessed it from the character of the ware. As a Japanese friend says, "Knowing who made the object is a great assistance; but the first reader must know it, and now I can tell that it may be Seifu."

"*Seiundo* is not the name of a potter, but *Seiun* is a poetical name, and *do* is a house." Again: "Equally erroneous is the statement that *Zuisido* is the potter's name—*Dzuishi* is a poetical name for the oven, and *do* means house," &c.

I may, in passing, say that *Zuisi* and *Dzuishi* are alternative readings of the same characters, but a Japanese scholar, now by my side, informs me that he considers the former the more elegant of the two.

The best information obtainable on this subject was embodied by me in *Japanese Marks and Seals*:—

"*Do*, meaning a temple or hall, in common with other words such as *ken*, a house, *yen*, a garden, and *sai*, a study, are constantly found in conjunction with the names of potters and painters, and the words thus formed might be supposed to be the name of the factory or workshop. But this reading is seldom correct, except in those cases where the characters *ni oite* or *oite*, meaning *in* or *at*, or when the word *Shiujin* (the master) appears in the inscription."

These remarks have been at Professor MORSE'S service since 1881, but he appears to have neglected the opportunity of studying them. I have recently submitted them to a Japanese scholar, who confirms them, and when I mentioned Mr. MORSE'S view to him about *Zuisido*, he at once said "No, no! it cannot be the name of the factory." This view is further confirmed by the presence of the word *seisu* in the inscription in conjunction with *do*, for *seisu* means *made by*, and not *made in*. And further, the *literal* translation of *Zuisido seisu* is *Zuisido makes*.

"Why go further? Yet it is impossible to pass over such a glaring error as in the case of the specimen figured in Plate LXVI as belonging to the province of Kii, and made by Sanrakuyen. Shades of Zengoro!" And he goes on to say that "on the decline of a ware made at an oven in Kii, a potter was hired to revive, if possible, the ware in Tokio," &c. And on this ground he states that the piece referred to

"was not made within three hundred miles of the province of Kii," and "there is no such maker as Sanrakuyen—the oven was called by the poetical name Sanrakuyen," and he repeats, in another newspaper, the "laughable absurdity of this blunder is shown up in the *Nation's* review."

I cannot speak positively on this matter. I can only say (1) that my classification has been before Japanese connoisseurs for twelve years, and has not been disputed; (2) that the official record, issued 1878, states that "After Yeiraku (Zengoro) died, the workmen of that factory inherited the process, and continue to make the ware until the present day"; and (3) that the presence of the word *seisu*, meaning *made by*, and not *made in*, in connection with the characters *Sanrakuyen*, supports the view that this is really the name of the maker, as I have been informed it is by Japanese friends.

"The mark *Kiuraku* is rendered as *Keiraku*, and this blunder causes another one, as the author suggests that *Kei* may signify that the piece was made by *Keiniu*, the eleventh Chojiro! whereas the mark is that of a potter named Yasuke, who lived at Shinmachi, Kioto, and made *Raku* ware up to 1860. He bears no relation to the *Raku* family, and, of course, the mark never appeared in the *raku* generations."

Professor Morse is right in saying that the first character should be rendered *Kiu*, but he is in error on other points. The piece next to the one in question is identical in every respect, except that it bears the real *raku* seal of the Chojiro family, which goes to confirm the opinion that the previous piece was made by a member of that family. He is also in error in speaking of the "Raku family," for there is no such family; *raku* ware has been made by many potters, in many places. No doubt he means the Chojiro family, but it behoves so severe a critic to be more exact in all his statements.

Referring to the character which I have rendered *Ji*, he writes: "The character, when alone, should read *Chi*, not *Ji*."

I have referred the matter to a Japanese scholar, who replies: "It cannot be *Chi;* as the name of a person, it cannot possibly be anything but *Ji*."

"Shosai is the name of a *raku* maker in Settsu, not in Yamashiro."

He may be correct. I cannot say until his statement is confirmed.

"We are told that the mark *Horaku* is the name of the maker, whereas it is one of the numerous marks of the Toyosuke pottery."

The same observation applies to this remark. Pending enquiry, I may remark that the object does not resemble Toyosuke *raku* ware, and that the character *raku* often forms part of a personal name, for instance—Yeiraku, Kiuraku, and so forth. And further, I think he is in error in saying that there are numerous marks on Toyosuke pottery.

"The mark Genzan should be read Kenzan."

I have refreshed my information and find that these rude characters can be correctly read in either fashion.

"No. 671 is not Awari" (I presume he means Owari), "but Ise."

Now, here is a statement characteristic of the recklessness of Professor MORSE. He has not seen the object, nor is it illustrated; it is simply described as "of fine very light grey pottery, completely covered with cream-coloured glaze very evenly and perfectly applied. An example of *Seto-Suke* ware made about 1830," and the mark upon it is given. This example was procured for me some time ago in Japan, and submitted to native experts, who described it as "*Seto-Suke*, Owari, about fifty to sixty years ago." In the earlier part of the book I remark, in writing of *Seto-Suke* ware, that it was first made towards the close of the seventeenth century in Ise, by a native of Owari, who afterwards returned to his native province.

"A large vase is placed with Harima, for what reason only the extraordinary methods of Mr. BOWES can explain. A good guess would be Akahada, Yamato." "A further study of the specimen will probably reveal the fact that it is one of a number of specimens that have within a few years turned up in New York and Paris—almost warm from the oven."

Will it be credited that Professor MORSE has never seen the vase, and that it is not illustrated? So far from being "warm from the oven," it was one of my early acquisitions, and was mentioned in *Japanese Marks and Seals*, published in 1882. It has puzzled many native judges, and in my work, after referring to the difficulty of fixing its place of manufacture, I say, "but perhaps the opinion that it was made at the Akashi factory may be correct," which appears to me to be a safer method of dealing with such cases than "guessing" about a specimen unseen and not illustrated.

"They were not made by Kitei."

Here, again, he settles disputes without seeing the objects, which have puzzled those who have handled them during the past twenty years; the two bottles were stated by me to have been "probably made by Kitei;" there is no mark or other means of identification upon them.

"Not Kioto, but Shigaraki."

This piece of glazed pottery bears no mark, and has no resemblance to Shigaraki ware. He should not forget what he wrote in *Harpers'*, that neither glaze nor decoration were relied upon in identifying such wares, the Japanese expert depending almost entirely upon the paste.

He states that a piece marked Shawa is not of Kioto manufacture, and places it in Ise.

He may be correct, but the character of the pottery and decoration are singularly unlike that of Ise, and the piece does not bear the marks he names as confirmation of the opinion he gives.

His principal criticisms as to classification are directed to two plates, which are referred to by him over and over again, as if new points were made. The objects illustrated are Higo and Nagato, nearly all *chajin* wares, without marks or other points for identification.

The specimens figured have been debated upon by numerous experts for fifteen years past, and have been shifted by one or another from province to province, especially the *mishima* ware, which is common to several provinces. For instance, one judge called No. 1,007 Kioto; others, conversant with Higo ware, called it Yatsushiro; whilst Mr. MORSE, when I showed it to him, thought it was Satsuma. I considered

the evidence in favour of Yatsushiro satisfactory, and corrected my original classification in the following words: "This example was originally classed as Kioto ware, and was illustrated as such in *Keramic Art of Japan;*" and in my recent book I described and illustrated it by its revised classification. Precisely the same cautious plan was pursued with regard to a similar piece, originally classed as Kioto, and subsequently changed to Nagato, special attention being drawn to the original erroneous classification. And I may add that the difficulty of placing such wares as this is rendered practically insuperable by the fact, as stated by Mr. MORSE himself in *Harpers'*, that "clay was brought from one province to be, perhaps, mixed with clay from another province, and to be fabricated, decorated, and glazed somewhere else." In the face of this statement, he presumes to challenge the classifications, and decide that out of the eighteen of such debatable specimens described under these provinces, thirteen should be placed in other provinces where similar wares were made, at the same time omitting to specify some of the specimens questioned, which, of course, renders it impossible to bring him to book. He passes this opinion upon pieces which he has not seen, and which are not illustrated.

But he does commit himself to some; for instance, to a perfume burner, which the writer of the *Nation* article affected to declare, from the illustration, to be Shino, and not Nagato, this being entirely a question of glaze. In reply, I pointed out that it was impossible to form an opinion about the glaze from a photograph, to which Professor MORSE replied: "What, then, is the reader to depend upon?" The answer is to be found in his *Harper* article, to which I have already referred. The fact is, the writer of the *Nation* review did not rely upon the illustration, but upon the opinion which he—for I suppose it may now be assumed that the article was written by Professor MORSE—expressed when I showed him this oft-disputed piece some years ago. When I replied that the classification of Nagato, which I had preferred to that given by him, was confirmed by the presence of the crest of the prince of that province, he endeavoured to confuse the issue by pointing to other specimens bearing princes' crests, ignoring the fact that the place of manufacture of these latter specimens was rendered indisputable by the marks of the maker given in my book, or the unmistakable character of the decoration as shown by the illustration.

Take another piece of these debatable wares referred to by the

Nation reviewer, which puzzled everyone but Mr. MORSE. The writer of that article said: "Nagato, No. 2, is an exceedingly rare and old specimen of Onohara, Tamba. The figure of this specimen is so accurate that we venture to say its bottom is unglazed, and bears the impression of cloth upon a dark-red clay." Curiously enough, this specimen was with the perfume burner referred to above when I showed it to Mr. MORSE, and he, no doubt, made a note about it also. His recollection about the bottom being unglazed, and being impressed with a cloth, is correct, but his memory has failed him about the colour of the clay, which is not dark-red, but drab.

One other example of this method of settling these difficult points may be given. He says: "Nos. 8 and 9" (specimens 897 and 898) "from the description alone, should be recognised by the novice as Kiyomidzu, Kioto, and if further proof were needed, the mark is given, though unintelligible to the author, as that of Kitei, one of the typical Kiyomidzu makers."

The pieces are not illustrated; the description would apply as well to the pottery of many places as to the numerous varieties made at Kioto, and the mark is stated by me to be undecipherable. I have recently submitted the mark to an accomplished native friend, as I have to many others, who declares there is no sign of *Ki* or *tei*, although the second character does bear a faint resemblance to the form of the latter.

"With the exception of two tea jars, the ten specimens described as Idzumo are all of yellow, buff, and mottled buff glazes."

This is not so, for there are other varieties. The tea jars represent the *chajin* ware; the glazed wares he names are the staple product characteristic of the province, and he refers to another description as follows:—

"The example, No. 981, was not made in the early part of the century, but within thirty years," &c.

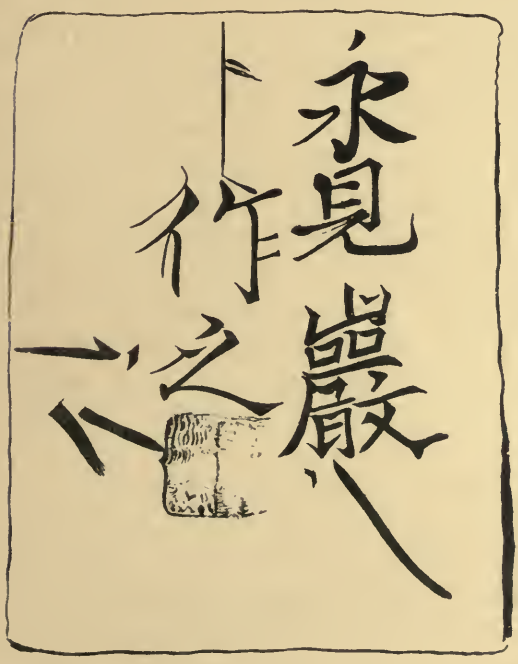
As a Japanese friend says, this is "very bold," of Mr. MORSE, for he has not seen the piece; *it is not illustrated*, and my remarks about it go no further than: "A tea cup (*chawan*) of light buff pottery, covered with thick opaque white glaze, upon which a band of butterflies is painted in green, red, blue, and gold. Identified by Mr. Hayashi as

Idzumo ware, made early in the present century for Prince Fumai of this province."

"A plastic figure is described as made by Nagami Iwao, province of Yamashiro, whereas it was made by a potter named Nagami in the village of Yamashita, province of Iwami. This will add another province to Mr. Bowes' list."

He may be right; I should not venture to decide between him and the Japanese experts who gave me my classification. A native friend tells me that the name of Nagami is as common in Japan as those of Brown, Jones and Robinson in England. Besides, he has not handled the piece, as my authorities have done.

Since the foregoing remarks were written, I have had the advantage of consulting with a native friend, who was recently introduced to me by a high authority as an accomplished Chinese and Japanese scholar. He tells me that Mr. Morse has evidently mistaken the characters referred to. He has confounded those which I have rendered as Iwao for others which, although similar in pronunciation, mean Iwami. The characters for the two words are, however, entirely different, and my friend explains that those in the inscription which I have rendered as Iwao must be a personal name, and cannot possibly be that of the province Mr. Morse names. He adds that the style of the writing is not that of a professional potter, but of an amateur, who was not accustomed to engraving on pottery. I do not pretend to have sufficient knowledge to give an opinion on such an abstruse matter as this, and therefore I reproduce the mark, so that others may decide. But in confirmation of the opinion expressed by my friend, I may say that when I described the specimen under review in *Keramic Art of Japan* a dozen



years ago, I mentioned that I had been informed the inscription upon the piece was that of an amateur artist.

"The two specimens figured as Awaji of the eighteenth century were made within thirty years at Shido, Sanuki."

The specimens referred to are a circular dish and a square dish, both of which are illustrated in Plate LXI; the first is placed in the second half of the eighteenth century, but no date is assigned to the latter, and here again my critic is inexact. Neither piece bears any mark by which identification is possible; no feature in them, as shown in the illustration, enables one to determine their origin, for such ware has been made in Japan after the style of Cochin China pottery for two centuries past. I need not say that, in assigning these pieces to the Awaji kiln, I acted upon the advice of Japanese connoisseurs, who carefully examined the pieces, and so placed them. Mr. MORSE has no ground whatever for the opinion he expresses, and, moreover, he errs about the date.

"On the plate marked Suruga, not one of the specimens figured was made in that province."

Three specimens are described, of which two are illustrated. My authority for this classification is Mr. HAYASHI, who inspected the objects and said of them: "The eleventh Tokugawa Shogun (Iyenori, 1787–1837), according to the custom of his house, resided at Shiduoka, in the province of Suruga, to which place he invited artists to make bowls and so forth, upon which he allowed his crest to be placed." All three bear the Tokugawa crest, and two have the impressed stamp of Kinkozan, the Kioto potter, who would be the invited artist — this may have misled Mr. MORSE.

"On the plate lettered as Satsuma are specimens of three other provinces."

There are eleven plates lettered Satsuma, illustrating sixty-four examples, and I am at a loss to know to which of them he refers.

"The specimen catalogued as *Seto-kusuri* Satsuma has no resemblance to that ware whatever."

There are four specimens catalogued and illustrated. He does not say to which of these he refers. He has not seen any of the pieces. My description of the glazes, written with reference only to the objects before me, corresponds with those mentioned by him in *Harpers'* as typical of the ware named, "brown" and "olive-brown;" and there are other points of similarity, which, to my mind, confirm the opinion of the natives who procured these pieces for me as to their origin. And one of the specimens corresponds very strikingly with a piece figured by Mr. MORSE in *Harpers'*, making allowance for the obvious idealization of all the illustrations given by him in that article.

Mr. MORSE refers to my remarks about Suwo ware and misrepresents what I said. He is further in error in classing the beautiful specimen referred to with the rude *chanoyu* wares, for the glaze of it is crackled as finely as that of the rarest Satsuma, and it is as perfect in paste and glaze.

"Catalogue No. 169 is not 17th century, but possibly middle of 19th century."

This is a specimen of the *chajin* ware known as *Sunkoroku*. It was procured for me by a native expert as a representative example of the ware, and the date he gave me was the 17th century, as stated in my catalogue. It bears no mark or other sign, and can be identified only by its general character, paste, colour, decoration and so forth. Mr. MORSE has not seen the piece. Further, I find that part of the decoration corresponds with that upon a teapot illustrated in *Harpers'* which he states to be 200 years old, in fact it resembles this piece much more closely than it does the more recent pieces which he figured.

It may be interesting to compare Mr. MORSE's opinion of this ware, as set forth in *Harpers'*, with that held by others. He devotes half a page to the praises of it, describing it as "rich and effective" and the most "distinctive of all Satsuma types." On the other hand, Capt. BRINKLEY says of it, "At Aden, they manufactured faïence having coarse brown pâte, with vitreous glaze that suffered the colour of the muddy clay to declare itself honestly, and decoration in the form of black or chocolate zigzags and lattices. The Arabs detected nothing of the beauties of this ware. They never imagined it could attract admiration, being, as it was, the work of rude artizans, in ruder materials, guided by the rudest canons. . . . The Japanese *chajin* received the

little pots reverentially, took them into the bosom of his cult, called them *Sunkoroku*, enclosed them in bags of costly brocades, and filled their mouths with straw stoppers."

"Mr. BOWES would have shown his wisdom in deferring to the views of his Japanese friend. It certainly is not Satsuma. Judging from the meagre description, it will probably turn out to be Fukagawa, Nagato."

Of the one hundred and one specimens of decorated Satsuma described in *Japanese Pottery* he ventures to refer to this one only—a debatable piece *without mark, not illustrated, which he has not seen.* It is No. 247, described as a dish of drab pottery, with waxy glaze, boldly crackled, with rude ornamentation of a pheasant and maple tree. There is nothing in this description on which to base an opinion unless the piece be also seen, but Mr. MORSE, noticing that I say a native judge "doubts whether this specimen is Satsuma, and thinks it may be either Kioto or Akahada ware," at once decides the point, a point which has puzzled many Japanese who have held the piece in their hands.

Certainly my native friend may again exclaim, "he is too bold!"

Of one hundred and three specimens of Kaga ware he refers to only a single one, and here again he selects a piece which I have described as debatable, for I said, "some difference of opinion has been expressed as to the origin of this piece, but the balance inclines to this classification." Surely nothing could be more conservative than this method of treating the matter? But, without the slightest reference to what I have said about it in my recent book, he quotes the opinion which someone else has expressed upon seeing only an illustration of it years ago, "that it is one of the many pieces produced in Owari within the past few years especially for the purpose of deceiving unwary collectors."

As a matter of fact, it was one of the earliest pieces of pottery received in this country; it bears no resemblance in paste or in character of decoration or colouring to any Owari ware I have seen, and further, the subject of the decoration is peculiarly after the style of the Kaga artists, and the presence in the border of the small circular form especially identified with their work affords an almost conclusive proof that my classification is correct. In this connection, and as a

warning of the danger of expressing such haphazard opinions as that referred to, I may quote the following opinion from a recent letter from a Japanese expert, "I contend that even the most perfect plates do not afford a sufficient means for identification."

Mr. Morse writes, a solitary specimen of Ohi prompts him to say, "this rude work affords a fair example of the ware made at the factory of Ohimachi, for the use of the *chajin*."

This is one of several remarks scattered through the articles as to the small number of specimens illustrating the subsidiary kilns where these rude *chajin* wares were made, such as Ohi, Tamba, Totomi, Zeze, Takatori, Tosa, and so forth. The fact is, few of these domestic wares came to Europe, where they have never been esteemed, and when I wished to fill up the blanks in my collection I requested my native friends to select for me a sufficient number to represent the salient points of the various kilns. They did not consider it necessary to send many, and those they sent filled me with surprise, but as they had been submitted to reputable experts in Tokio, there was nothing for it but to accept them as representative specimens. I think they were right in not multiplying the number of such objects, and I may state that the Japanese Government when it made the collection for the South Kensington Museum, thought it necessary to send only two specimens of Ohi ware, and the other provinces named were represented by eight pieces, which may be accepted as an indication of the opinion of the experts who were charged with the formation of the collection in question.

"Mr. Bowes gives the age of Kioto (I presume Professor Morse means Koto) as 1800, and says that native records give no account of the ware. Had he referred to the Brinkley-Greey catalogue he would have found the date 1840 quite correct."

In the catalogue referred to the date named is about 1830, but the remarks there refer only to porcelain, faïence not being named. The date is not given in the *Ko gei Shirio*, but my information from native friends was that the kiln "was founded by the Prince of Omi, probably about the close of last century or early in the present one," and this version is as much entitled to credence as the other.

"His piece of Tozan is accredited to the year Kwanyei, 1624–1643.

Captain BRINKLEY says the ware was first produced in 1840. My own date places its origin in 1826. . . . . Mr. BOWES should take off about 200 years." And later on Professor MORSE, on the basis of such statements as this, ventures to make the following offensive assertion: "The circumstances that have led Mr. BOWES to systematically lengthen the age of so many of his specimens naturally incline one to believe that he increases their value in his eyes by so doing."

The piece in question was obtained for me in Tokio by a native gentleman, who, after submitting it to experts, sent it to me as a representative specimen of Tozan ware dating from the "year-period Kwanyei, 1624–1643." In passing I may mention that Mr. MORSE is in error in speaking of Kwanyei as a "year" for it is a "year-period," embracing a number of years. He omits to refer to the remarks which I made about the matter, in accordance with his custom of using or omitting what suits the purpose he has in view. I said that "native records state that the industry was first practised in the year-period of Tempo, 1830–1843, but this is incorrect, for we have two identified examples, one dating from the first half of the seventeenth century, and the other from the opening years of the present century," &c. Probably Professor MORSE has been misled by hearing that a relation of Dohachi went to Himeji some time after Tempo.

"The bottle described under No. 953, said to be seventeenth century, is not over forty years old. We venture to say that there is no spiral thread mark on the bottom; clay, *slate-coloured* and fine, and *the bottle slightly constricted in the middle*."

The italics are mine. This affords another example of Professor MORSE's connoisseurship, and this single specimen of reckless guessing should in itself be sufficient to discredit his criticisms, at all events to the mind of one who, like myself, has for twenty years cautiously and conscientiously plodded at the subject, weighing, comparing, and balancing each opinion gathered from native friends, and finally in every case printing each doubt that remained unsolved.

This specimen of Tamba ware is described in my book in the following words: "No. 953, a bottle (*tokuri*), for holding *shochiu*, or alcohol; of brown pottery, covered with a dull brown-black glaze. Seventeenth century. Height 7 inches." Nothing else is said about it, it is not illustrated, and Professor MORSE has never seen it, still he

ventures to say, as I have shown, that the clay is slate-coloured, and the middle slightly constricted; whereas the clay is brown, and there is no sign of constriction whatever! Surely one may be permitted to describe such criticism as dishonest!

Such ware as this was made in Tamba in the seventeenth century, and I had the date of this specimen from a satisfactory authority. It has no marks to assist in fixing the period of its manufacture.

"A bowl marked Shidoro is placed somewhere between the years 1596–1614. The mark Shidoro was not used until a hundred years after Mr. BOWES' date, and the mark he figures is a recent form, perhaps fifty years old."

I stated in my book: "This piece was presented to the Collector by his friend, Mr. ——, as a representative example of Shitoro ware; it was made in the year-period of Keicho, 1596–1614." When my friend sent it from Tokio, with a number of other representative *chajin* wares, he informed me that it had been submitted to experts, who would of course examine the clay, glaze, mark, and so forth, before fixing the date. On the other hand, Professor MORSE *has never seen it.*

"His specimens of Akahada do not date back between 1751 and 1763; they are all recent as proved by the marks."

He enlarges on the subject generally in his usual dogmatic style, but the fact is that I only assign a date to a single specimen about which I say, "this piece was sent to the Collector from Japan as dating from the year-period Horeki, 1751–1763." This statement came from a satisfactory authority, and if it be correct, it completely refutes Mr. MORSE'S views about the factory.

"The province of Buzen is dismissed in eleven lines."

In the South Kensington *Handbook*, to which Professor MORSE refers me for instruction, not a single line is devoted to this province, even the *Ko gei Shirio* gives it no more than six lines, and refers only to imitations of Seto tea jars being made there by a Corean two hundred and seventy-four years ago; it goes on to state that this potter removed to another province two hundred and fifty-nine years ago.

"He describes Chikugo pottery, of which he has none, as having a soft light-coloured clay, somewhat similar to that employed in Minato ware, &c. The pottery described by Mr. BOWES has no more resemblance to Minato ware than it has to Royal Worcester."

A native record says of Chikugo pottery:—"The clay is soft and light, its surface is fine and white."

"We are told that the introduction of the industry in Tsushima appears to be of recent date, for nothing is heard of it until the period of Bunkwa (1804–1818). He should see some of the examples of Yaheda made in 1680 or thereabouts."

The *Ko gei Shirio* does not confirm Professor MORSE, for it states that Yoshida Mataichi commenced the work in the year-period of Bunkwa. The pottery was of the kind with which Mr. MORSE is so infatuated, and no progress had been made up to 1878, when the book was published.

"Mimpei was an Awaji potter, and not a Kioto one."

What I wrote was that Minpei was a pupil of a Kioto potter, and went to Awaji. The *Ko gei Shirio* confirms this, for it says that previous to starting the Awaji factory, Minpei went to Kioto to learn potting.

"On plate XL a piece is figured as Omi, whereas it was made in Ofuke Village, Owari."

There is no piece of Omi ware figured in the plate referred to.

Referring to the specimens of Higo ware, he remarks: "One of these has been defaced by subsequent decoration."

He omits to state that it has been a very common practice in Japan to decorate, with designs in enamel colours, this inlaid ware, and that attention is carefully drawn to this in my description of the piece referred to.

He takes exception to my statement that a Government report, published in 1878, was "singularly deficient in information in regard to

the brilliant development of the artistic taste of the country at an epoch to which he assigns many of his pieces."

The epoch I referred to is clearly stated in my book as being that when the country was "under the rule of the Tokugawa family, during the seventeenth and eighteenth centuries, when without a doubt the most exquisite examples of Japanese Art were produced." The report in question enlarges upon the *chajin* wares produced at numerous kilns, but passes over with brief notice the decorative development of the epoch named, afterwards enlarging upon some of the imitation wares made during recent years; in fact it would seem as if Professor MORSE might have derived his knowledge of the subject from such reports as this. But does he really challenge my statement that the seventeenth and eighteenth centuries were the golden age of art in Japan?

He says that I "claim to have brought together a collection of Japanese pottery so complete . . . that the Japanese themselves will in future be obliged to appeal to it to learn about their own pottery."

He has misrepresented my remarks, which were made in connection with the circumstances under which so many objects of art generally had been sent out of the country, and the difficulty of students in seeing those which remained in it, for, as I said, there had been no museums there until recently, and I showed that it was contrary to Japanese custom for collectors to display their specimens freely as we do in the West. In this connection I remarked, "perhaps it may be that the Japanese of this and future generations will have to study the best forms of their art in foreign lands, for there is no doubt that many of the choicest examples have been sent abroad." It will be seen that Mr. MORSE'S paraphrase of my words and meaning is not justified, and I regret to say that such offences are very common in his letters.

Referring to Plate I in *Japanese Pottery*, illustrating the Undecorated and Decorated wares, and reproduced in this paper as Plates A and B, he says:—"The tea jar is not a Toshiro, and the *Seto-kusuri* Satsuma has no resemblance to that ware, and, right or wrong, they give no idea whatever of the beautiful running and mottled glazes of Chikuzen. Tamba, Omi, Iga, Buzen, and other provinces."

It is not clear to me why the illustration of two objects made in Owari and Satsuma should give an idea of the glazes found upon the wares made in the other provinces referred to. But however this should be, I must say that the tea jar has passed the scrutiny of very many native judges during the past fifteen years, and has always been recognised as a genuine example of Toshiro's work, "of the highest class," as a well-known expert declared. The jar of *Seto-kusuri* Satsuma was sent to me from Japan in 1874, and has been identified as such, times out of number since then. And as a curious confirmation I may mention that the defect in the illustration of it, pointed out above, follows upon the attempt of the chromolithographic artist to produce the effect of the tint arising from the "somewhat reddish colour" of the clay, characteristic of this ware, which is named in the *Harpers'* article. The same fault occurred in the larger plate of this jar, given in *Keramic Art of Japan*, and I endeavoured, unsuccessfully I felt, to have it remedied for the plate in my latest book. I have, however, sent the jar again to Paris, to see what can be done to catch the true effect, and so give Professor MORSE an opportunity of withdrawing the doubt he has cast upon the authenticity of this venerable piece. But, all the same, I deny that he can form any but a general and approximate idea of the genuineness of the ware from an illustration.

"Under the province of Suwo Mr. BOWES catalogues one specimen unsigned. He also makes public a private letter from a Japanese friend."

Mr. MORSE knows that there is not a shadow of foundation for the offensive imputation of breach of confidence conveyed by his remark. Moreover, he omits to state that the rare dish to which he refers, a gift to me, is described by the donor's son as "a very old dish of Tada *yaki*, which has been used in his family for generations."

THE CHOJI.
A Safeguard from Noxious Vapours.

[Reprinted from *Japanese Pottery*.]

THE UNDECORATED WARES.

Since the chapter upon the Undecorated Wares of Japan (in *Japanese Pottery*), and the remarks about Professor Morse's Paper in *Harpers' Magazine* were in type, the Collector has read with great interest the following article upon the same subject in *The Japan Weekly Mail*, and he ventures to congratulate himself upon finding his views so completely endorsed by such an eminent authority, for the journal named has for its editor Captain Brinkley, who, during a residence of twenty years or more in Japan, has had ample opportunities of studying the subject, and his remarks show that he has arrived at the same conclusion as the Collector, who formed his opinion under circumstances altogether different :—

The *Boston Herald* referring to our criticisms of Professor Morse's article on "Old Satsuma," attributes to us the idea that "the *Chanoyu* forms and colours are not attractive," and says that we "seem unaccountably blind to the enduring charms of the pottery" of the Tea Clubs. It is unexpected and agreeable to find ourselves the object of such charges. The taste of American collectors has hitherto run chiefly upon decorative specimens. Chinese monochromes, fine examples of *famille rose* and *famille verte*, or brilliant pieces of blue and white are eagerly sought for. Large numbers of them have found their way to the salons and museums of wealthy amateurs in the States, where they are justly prized and admired. But there has not yet been developed a due appreciation of Japanese keramic master-pieces, and had we intended to pen any general criticism, we should have been careful to dwell upon this very fact, and to call attention to the quiet, refined standards of Japanese canons. Even the sombre, archaic wares affected by the Tea Clubs would have received tender treatment at our hands, for long familiarity has enabled us to detect some, at least, of their scarcely visible "points." But now the tables are completely

turned. It is we whose appreciative faculty is not fully developed, and the *Boston Herald* is our mentor. Would that we had personal access to this Gamaliel of Oriental art! How many mysteries he might unfold to us; how much light he might shed upon our darkness! Frankly do we confess what has hitherto been a source of secret shame to us, that many of our days and hours have been spent in fruitless attempts to unravel the mystery of which this journal has the key. Earnestly have we sought to emerge from the state of blindness so shrewdly detected by it. But lack of instruction and guidance has steadily frustrated our efforts. The Japanese themselves, strange to say, decline to admit foreign neophytes into the penetralia of their ideality. Open and good-natured as they are about other subjects, they preserve in respect of this an exceptional reserve. Nay, they are even insincere, for while they profess, with the most engaging candour, to explain in detail the features of a rusty pot or rustier bowl, they so contrive their explanations that the problem remains as inscrutable as ever to their hearers. The world loses much by its inferior intelligence in these matters. Look at the Arabs, for example. At Aden they manufactured faïence having coarse brown *pâte* with vitreous glaze that suffered the colour of the muddy clay to declare itself honestly, and decoration in the form of black or chocolate zigzags and lattices. The Arabs detected nothing of the beauties of this ware. They never imagined that it could attract admiration, being, as it was, the work of rude artisans in ruder materials guided by rudest canons. But when the faïence reached Japan, the unjust neglect it had suffered was compensated by rapt appreciation. The Japanese *chajin* received the little pots reverentially: took them into the bosom of his cult; called them *Sunkoroku;* enclosed them in bags of costly brocade, and filled their mouths with straw stoppers. To us, be it admitted with shame, the *Sunkoroku* pots still re-call only the blemished corduroys of an impecunious stoker. Consider the Coreans again. At Sŏng-do, five hundred years ago, they produced porcelain and faïence not unworthy to rank with the celebrated *Ting-yao* and *Kuan-yao* of the Middle Kingdom. Some of it was white with deftly-chased designs; some celadon of velvet-like glaze and restful hue; some pearl-gray relieved by artistic patterns in cream-white. Over such efforts of artistic skill even we could have become enthusiastic. But the Coreans had other wares—pottery irregular in shape, decorated with blisters, variegated by discontinuities of glaze and pitting of surface, and beautified by patterns aptly compared by the Japanese themselves to lines of ideographs in an almanack. The Coreans did not understand this ware. They were so miserably ignorant that they ranked it a little above rubbish and suffered it to pass in quantities across the channel that divided their land from the island of Nippon. Here again the wonderful insight of the Japanese *chajin* asserted itself. Features which to vulgar eyes looked like gross technical imperfections appealed

to him as a direct message from the Genius of chastity. He mixed his tea in these ring-streaked, blotched distortions, enclosed them in receptacles of noble lacquer, and handed them down lovingly to duly cultured generations. But we, alas! our sight remains dim to these beauties. Nor were the supposed tyros of Corea and Arabia the only "mute inglorious Miltons" of keramics whose *chefs d'œuvre* would have lain hidden in sequestered graves had not the art instinct of the Japanese Tea Clubs interfered to immortalise them. Other eminent worthies, originally exposed to a similar risk, were the potters of Karatzu, of Bizen, and so forth, or the wonderful Gempin, Shino, Oribe, and their imitators. At Karatzu and Bizen they excelled in the manufacture of accidents. They could make a pot look as though it were the product of some wayward genius, who, failing to achieve a drain-tile or a sewer-pipe, had stopped short at a ewer or a flower-vase. These utensils had a sylvan aspect. They would have admirably graced a bushman's banquet spread on the stump of a decayed tree. Such, at least, was the impression they conveyed to the uninitiated; to poor people not gifted with the *Boston Herald's* insight. But the Tea Clubs never erred. They took up these sweet surprises also, and gave them a niche in the temple of Grace. Gempin and Shino bequeathed even loftier inspirations to charmed posterity. Their works led men back to the days of innocence, and showed how grey-bearded experts, with training sufficiently earnest and instincts sufficiently fine, could emulate the fictile gifts of urchins and the decorative impulses of babies. Nature unadorned had never more practical interpreters. Something of this we ourselves seem to discern dimly. But the *chajin* viewed it all with the microscope of true art, and though not gifted with a tongue to utter the grand perceptions that raised him so far above ordinary mortals, he nevertheless succeeded in retaining his pinnacle in his own estimation. Need it be said that this wonderful æstheticism was not the product of vulgar progress; that it occupied no natural place in the sequence of artistic development? The *chajin* was born into the world an unforetold and unexpected Messiah. His predecessors were so innocent of any share in his evolution that they desecrated the objects of his worship. For at Seto, the great centre of Japanese keramic manufacture, the experts of the thirteenth and fourteenth centuries threw into their dustbins piles of distorted and blistered cups, bowls, and pots, which, in their silly ignorance, they conceived to be disgraces to the technical skill of the time, and parodies on the potter's art. These rejected treasures (now known as *horidashi*) the *chajin*, two hundred years later, disinterred from the dirt and placed among the gems of his cult. To him their shrivelled shapes and blotched surfaces suggested beauties imperceptible to the profane crowd. It humiliates us to confess that the faculty of comprehending these things was denied us. We have schooled ourselves to hold sympathetic communion with the philosophy

of the Tea Cult, but its affectations are repellent, and its contradictions shocking. We cannot follow the logic of dilettante who, while prescribing, for the conduct of their ceremonials, rules so elaborate and minute that a decade's drill scarcely suffices to make a proficient, nevertheless prostrate their tastes before articles distinguished chiefly by marks of semi-barbarous ignorance and technical blundering. We cannot conceive how the spirit of true art could ever have elaborated a code that dictates the very formulæ of admiration to be employed by its devotees and buries their fancies under a mountain of rigid conventionalities. We hold that Japanese art has been hampered, not promoted, by the tenets of the Tea Clubs. Happily the effect has only been partial. The spirit of true Japanese art rose superior to these cramping influences and bequeathed to us hundreds of exquisite objects which American connoisseurs will soon, we trust, learn to appreciate at their real value.

TAKARADZUKUSHI.
Collection of Precious Things.

[Reprinted in answer to the aspersions cast upon the Work by Professor Morse, of Salem, Mass., U. S. A.]

PRESS NOTICES

OF

JAPANESE POTTERY

WITH

NOTES

DESCRIBING THE EMBLEMS, THE POETICAL ASSOCIATIONS, AND OTHER THOUGHTS AND SUBJECTS EMPLOYED IN THE DECORATION OF THE WARES, AN ACCOUNT OF THE FESTIVALS, AND OF SOME OF THE CUSTOMS OF JAPAN.

From the JAPAN MAIL.

"Probably no one has done so much to familiarise the Western public with the art of Japan as Mr. James L. Bowes of Liverpool. . . . It is a noble book. . . . If we dispute Mr. Bowes' thesis as to the superior opportunities enjoyed by connoisseurs in Europe, we do not at all dispute the fact that he has made excellent use of his opportunities, and given the public a book of most valuable and genuine character. He is unsparing in his exposure of some of the shameless frauds that have been practised on innocent collectors. . . . . The publication of a book like this by Mr. Bowes ought to close the way to such audacious chicanery. . . . . We would fain follow Mr. Bowes through his clear and masterly, though all too short, descriptions of the various porcelains and faïences of Japan. . . . . It is evident that Mr. Bowes has brought together a really representative collection of Japanese wares, and that he has made every specimen it contains the object of careful research and intelligent scrutiny. . . . . We can all enjoy the clear descriptions and exquisite plates contained in such a work as *Japanese Pottery*."

The TIMES.

"We have not borrowed Japanese art without doing a good deal for its intelligent and scientific study; of this a notable example is once more furnished by Mr. James L. Bowes, the author of a series of well-known works on Japanese art, by his sumptuous and elaborate new work on Japanese Pottery, with Notes describing the Thoughts and Subjects employed in its Decoration. In paper, type, illustration, binding and treatment, his volume is worthy of its subject and its anthor—we could scarcely give it higher praise. . . . . It is probably to his works that Japanese students will turn, as much as to any single source, for the information they seek."

The BUILDER.

"The large and finely-illustrated volume recently brought out by Mr. James L. Bowes on Japanese Pottery is not only one of the most beautiful but one of the most useful and rational books upon Japanese work which has been published in England: useful, because it gives a very complete and intelligible analysis of the various styles of Japanese Pottery, and rational, because the author, although probably the most accomplished connoisseur in Japanese art in this country, is not so indiscriminating in his admiration as to accept as beautiful everything that is Japanese, or even everything that the Japanese themselves consider to be beautiful. Critics who thus combine knowledge with judgment on Japanese art are too rare in this country."

The ART JOURNAL.

"Like all that Mr. Bowes has had to do with it has been compiled entirely regardless of cost; paper, letterpress, and illustrations, are of the finest, and a survey of the whole at once induces the

wish that the Collection which it describes was housed in the Metropolis and not in Liverpool. Only those who have undertaken it know the task entailed in the production of such a work as that under review, especially when much of the information can only be obtained from a great distance, from most unreliable sources, and from a literature which there is hardly anyone over here properly qualified to translate. As regards this last-named point, Mr. Bowes' book is remarkably free from mistakes. . . . . Mr. Bowes' will certainly, for a long time to come, stand as the most sumptuous catalogue of the most extensive Japanese Collection in England, if not in the world."

IGDRASIL (the Journal of the Ruskin Reading Guild).

"This sumptuous volume further increases the obligation under which we acknowledge Mr. Bowes has placed all those to whom the art of Japan is fascinating . . . . . its myths, traditions, and historical records; this volume contains an account of this history, which is well illustrated, so that the story becomes lucid and easily understandable, even to the beginner.

NOTES AND QUERIES.

"A series of illustrations equally admirable for beauty and for the information they suupply to the English collector. With patient fidelity he has copied the various marks, so that to collectors his books are as authoritative as is to the lover of Elzevirs the priceless book of Mr. Willems. . . . . Examples drawn from the Bowes' Collection follow, constituting an illustrated catalogue, the interest and attraction of which to collectors are unending. Towards the close he arrives at a portion of his work commending it in a special degree to readers of 'Notes and Queries.' The notes illustrate with remarkable clearness the superstitious or imaginative conceptions and the folk-lore of Japan, furnishing thus a clue to the fabulous creations, beautiful, whimsical, or grotesque, which to the bulk of readers constitute as much a puzzle as a delight. Of these, surpassingly beautiful designs are given. . . . It is impossible to follow Mr. Bowes, through the Notes, the interest of which is not easily exhaustible."

The ACADEMY.

"This book, which has been produced with singular care and completeness, is a worthy sequel to the author's previous labours in the cause of Japanese art. It may, indeed, be properly called a crown to them, for though the illustrations are on a smaller scale than those of 'Keramic Art of Japan,' it is quite as sumptuous, and his own studies and those of others have enabled him to make his history more accurate and his Notes more complete. As a text book it is not likely to be soon superseded, and as a catalogue of the exceptionally fine and rare collection of the author, it must always remain an indispensable authority. It seems almost needless to observe, in regard to one of Mr. Bowes' books, that the illustrations are numerous, well chosen, and of high excellence in execution. The coloured plates exemplify the perfection to which chromo-lithography has attained, and the cuts in the text are fine and clear reproductions of the originals."

The SATURDAY REVIEW.

"The progress made of late years in knowledge of the Arts of Japan is very great. In this splendid volume we have the latest information on the subject, not of porcelain and pottery only, but of the sister arts, together with particulars of the customs, ceremonies, and legends associated with the use and the ornaments of ceramic wares. Mr. Bowes is not content with a blind admiration of his treasures; he must understand all about them, and what every picture and statuette represents. The book is admirably arranged. The volume ends with a series of most interesting Notes on all kinds of subjects. Mr. Bowes has some elaborate and novel Notes on the subject of bouquets. We have read much on this Japanese art, but this seems to be the first systematic account of it that has been published in England. The illustrations are of three kinds, chromo-lithographs, photographs, and cuts in the text; all alike are admirable, and so numerous that almost everything is represented. . . . . Let us repeat our admiration for Mr. Bowes' beautiful and enticing volume."

The LEEDS MERCURY.

"A book which it would be impossible to praise more highly than by saying that, in every way, in point of illustration and letterpress, as well as in the interest of its matter, a worthy companion to its predecessor. We venture to say that even the uncultured Philistine, who has been wont to scoff at what he calls an idle craze, will hardly put down this book, if once he takes it up, without admitting that there is more honest beauty in the handicraft than he dreamt of in his philosophy."

The ARCHITECT.

"If the Japanese possess any order or distinction to reward foreign enthusiasm for their art, there is no man who is better entitled to secure it than Mr. Bowes. The volumes, 'Keramic Art of Japan,' 'Japanese Marks and Seals,' and 'Japanese Enamels,' which were brought out by him, and which are all evidence of genuine admiration for the subjects treated, have not been surpassed in the history of

amateurism. Apart from the subjects, his volumes would be valuable in the eyes of a collector through the excellence of the typography and the beauty of the illustrations. Mr. Bowes has had to work out his own system, for the Japanese have yet to produce a comprehensive description of their pottery, and the difficulty of the task of the author is suggested by his acknowledgment of his mistakes in identifying pieces from time to time. His new volume is thus the outcome of a larger acquaintance with the subject, and of additional opportunities for debating about styles with native connoisseurs. As such it is unique. There is a still larger class of people who, without aspiring to become collectors, can appreciate Japanese art. For them the third part of the book will have attraction, from its novelty and suggestiveness. Mr. Bowes' volume, as the title suggests, is primarily a guide for the collector, and the best of its kind; but there is much in it from which the student of art will derive invaluable lessons. If the book will teach him, as it can, to avoid bartering his art as if were only a marketable commodity, and adapted for temporary enjoyment, Mr. Bowes will have done good work for his generation."

The SCOTSMAN.

"In this handsome and valuable volume Mr. Bowes gives another proof that he knows more about Japanese ware than any other European does. There is some evidence in the book that he knows more about it than any one native of Japan can do. The wealth of the Bowes' Collection is made more and more apparent as the succeeding volumes to which it supplies material appears. . . . Mr. Bowes has a peculiar knowledge of the poetry, the folk-lore, the popular life and customs of Japan. The Notes are especially rich in this particular. He has brought this knowledge to bear upon the examples described so as to make his book not only interesting to a student of varying national tastes in art, but valuable in no common degree as a commentary upon Japanese art in general. The work will at once take rank as a book of first authority on its subject, and will be highly prized by collectors and amateurs."

The LIVERPOOL MERCURY.

"It may be looked upon as a text-book intended to suggest new ideas to our designers. . . . Mr. Bowes' new book is a key to a comparatively unknown storehouse of riches. A native of Japan will have to consult the writings of an Englishman if he wishes to find a comprehensive record of the folk-lore of his own country. A Japanese, who has read an advance copy of the work, says it is not a book on pottery only, but an encyclopædia. Mr. Bowes tells the story of the pottery of Japan more fully than it has ever been told by any native writer. . . . With the help of 'Japanese Pottery,' and its varied illustrations, English designers will be able to copy Japanese designs intelligently. The Notes and carefully compiled index will be found of great interest and utility, alike to the antiquarian, the man of letters, and the manufacturer. As a monument of patient research, written in a reposeful and lucid style, Mr. Bowes' latest book takes its place as a standard work in the English language."

The POTTERY GAZETTE.

"Few whose attention is attracted to this handsome work can fail to experience some interest, no matter how indifferent they may formerly have been to the charm of Keramics. . . . The main interest of the work, however, is much wider, appealing as it does to the curiosity as well as the admiration of all the world of art lovers to whom the products of the palmy days of Japanese art have formed a startling revelation, by reason of their complete novelty and originality, no less than their great beauty and exquisite taste. Mr. Bowes' collection is said to be as well known in Japan as it is in this country. Art lovers who cannot contemplate the originals in this unique collection are certainly provided with an excellent substitute in this elegant volume, in which some of the choicest specimens are exactly reproduced with regard to colour as well as form. The work possesses an additional attractiveness, both literary and artistic, in the interesting history of Japanese art it contains. Altogether Mr. Bowes' work is second only to his collection in importance as a complete illustration of the beauty, diversity, and historic value of Japanese art."

The GRAPHIC.

"Mr. Bowes—'Japanese Bowes' as he is often called by reason of his consulship and his wonderful collection—takes high rank. His 'Keramic Art of Japan' was a wonderful compilation, He has just completed a companion volume to that noble work. Mr. Bowes' collection in this department of Japanese art is, I believe, unrivalled, and is almost complete, so that the formidable list of potters' marks, in facsimile and English, form a contribution of the utmost value to the collector and the student. As is usually the case in these magnificently illustrated volumes, it is hard to turn one's eyes from the pictures to the text; but, having done so, the reader will appreciate the excellent service done by Mr. Bowes in filling up vacant places in our knowledge of Japanese art history, and in placing fresh information, extracted from native connoisseurs, before his readers."

The CHINA TELEGRAPH.

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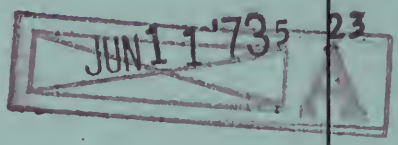

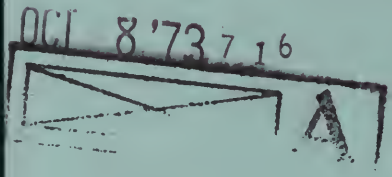

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